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John C. Freund

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PLAN ELEVATION OF TEACHING ART FOR MICHIGAN

Educational Campaign for Higher Standard of Professional Work in State Projected by Convention of Teachers' Association at Detroit—This Measure to Take Place of Standardization Bill Rejected by Legislature—Better Co-operation of Musicians Urged by Retiring President—Valuable Recitals and Addresses

DETROIT, MICH., July 5.—The Michigan Music Teachers' Association held its twenty-eighth annual meeting in Detroit, July 1 to 3, the place of meeting being the Hotel Statler. Through the courtesy of Frederick W. Bergmann, the manager of the hotel, the entire ball room floor was placed at the disposal of the association and its guests. The room in which the main meetings were held was the beautiful rose room.

Failure of the Michigan Music Teachers' Association to persuade the State Legislature to enact a bill designed to protect the public from incompetent teachers and "fakers" has led the association to take other steps to eliminate this class. The aim now is to elevate rather than to legislate. An educational campaign for a higher standard of professional work in Michigan is to be the result.

Elevate, Not Legislate

"We decided at our convention to-day that music and politics wouldn't mix," said J. G. Cummings, secretary of the association, on Saturday. "Two years ago we went to the Legislature with a bill, which, if passed, would have starved all the music fakers—the type of man who says he can teach a person to play a piano in ten lessons. But the fakes class, which I say is a menace because it thrives by making money from the innocent and poor, was there to see that that bill did not pass. And it did not pass—they proved better politicians and 'fixers' than the State's best musicians. The way in which we purpose to bring about the elevation of the standards of professional work in Michigan is shown by a quotation from our constitution which is as follows:

"All candidates before they are recommended for membership must show they have had four school years of instruction in their respective branches, or equivalent, and are able to give a moderate test in their respective departments; for example, the easier sonatas of Beethoven for pianists. They shall also have taken one year in harmony and show a familiarity with the rudiments of musical history, and be over eighteen years of age.' It will thus be seen that a certificate of membership in our association means something and provides a way in which we can protect ourselves from incompetents and fakers."

President's Address

The opening address of the convention was given by the president, G. W. Renwick, who said, in the course of his remarks: "There is once in a while a 'don't' that I would like to bring in. First of all, please don't sour on each other. Don't be too severe in your criticisms. Give each other all the credit you can. If you really can not think of anything good to say, say nothing at all. "There is another 'don't.' I will ask you to think more about this one, perhaps, than any of the others. Don't send out pupils to teach unless you are sure



—Photo by Albin

PERCY RECTOR STEPHENS

Prominent in New York as a Musician of Versatile Attainments. He is the Conductor of the Beethoven and Schumann Clubs, Both Young and Progressive Choruses That Have Won Highly Favorable Recognition During Recent Seasons. (See Page 4).

they will make a success of the work and be of some credit to you. You and I know that a poor pupil is a mighty poor advertisement.

"I am sorry to make this statement, but, from all I can learn, the spirit of friendliness is not what it should be in our organization. We have an excellent lot of people in our M. M. T. A. Why should a spirit of jealousy exist among them? Not so serious as it might be, but just enough to hurt. I wish that the condition of things might be changed a little.

"In talking with different teachers with regard to our M. M. T. A., this question is often asked: 'What shall I get out of it? What good will it do me?' My answer would be: 'You can get a great deal out of these meetings if you will only put a little something into them. The teacher who is not interested in anything except his or her regular routine work will not be worth much to the M. M. T. A. If you attend these meetings only for what you individually get out of them, you might as well give

it up, for all the good you will accomplish for yourself or the organization."

Mr. Renwick urged co-operation between the association and the teachers of music in the public schools.

Welcome to Detroit

He was followed by William Howland who, on behalf of the Detroit musicians, welcomed the association to Detroit.

The members then adjourned to the Twentieth Century Club Building, where the Tuesday Musical Social, through its president, Frances Sibley, assisted by Mrs. Leland Case and Mrs. T. O. Leonard, Jr., welcomed the members of the association for a social hour.

Ypsilanti Program

The evening session was devoted to Ypsilanti musicians and their offerings. An interesting chorus of young women from the Normal School music department showed efficient training under the

[Continued on page 2]

NEW OPPORTUNITY FOR OUR COMPOSERS TO PROVE WORTH

New York Theater Manager Offers Hearing to American Musicians who Have Lacked Means to Get Their Works before the Public—Two Concerts a Month will Be Given.

STRUGGLING American composers who have been unsuccessful in obtaining a hearing for their music will be given their opportunity next season at the Rialto Theater, New York, if the plans of S. L. Rothapfel carry through. Mr. Rothapfel, who is transforming Hammerstein's Victoria Theater at Forty-second street and Seventh avenue into a moving picture theater to be called the Rialto, makes the announcement that he will give concerts there twice a month in the interests of composers unable, through lack of money or influence, to get their works before the public.

The concerts will be given mornings and a small admission fee will be charged, the receipts to be devoted, in whole or in part, to charity. It may be decided to give part of the money to the composers. A board of prominent musicians will pass upon the merits of the compositions submitted before their performance is decided upon and music of serious worth only will be accepted. Invitations to become members of this board will be extended to Victor Herbert, Fritz Kreisler, Arturo Toscanini, Alfred Hertz, Walter Damrosch and Leopold Godowsky and Dr. Alfred G. Robyn, who will be the organist of the theater, and Hugo Riesenfeld, who will conduct the orchestra, will be ex-officio members of the board.

When a composition has been accepted a sufficient number of rehearsals to ensure a good performance will be given and the composer himself, if he is adjudged competent, will be allowed to direct the orchestra. The concerts will be continued throughout the fall, winter and spring, and at their conclusion the board will decide which composition of all those submitted has the greatest merit. A European scholarship in music, given by the management of the Rialto Theater, will be the reward to the author of the winning composition.

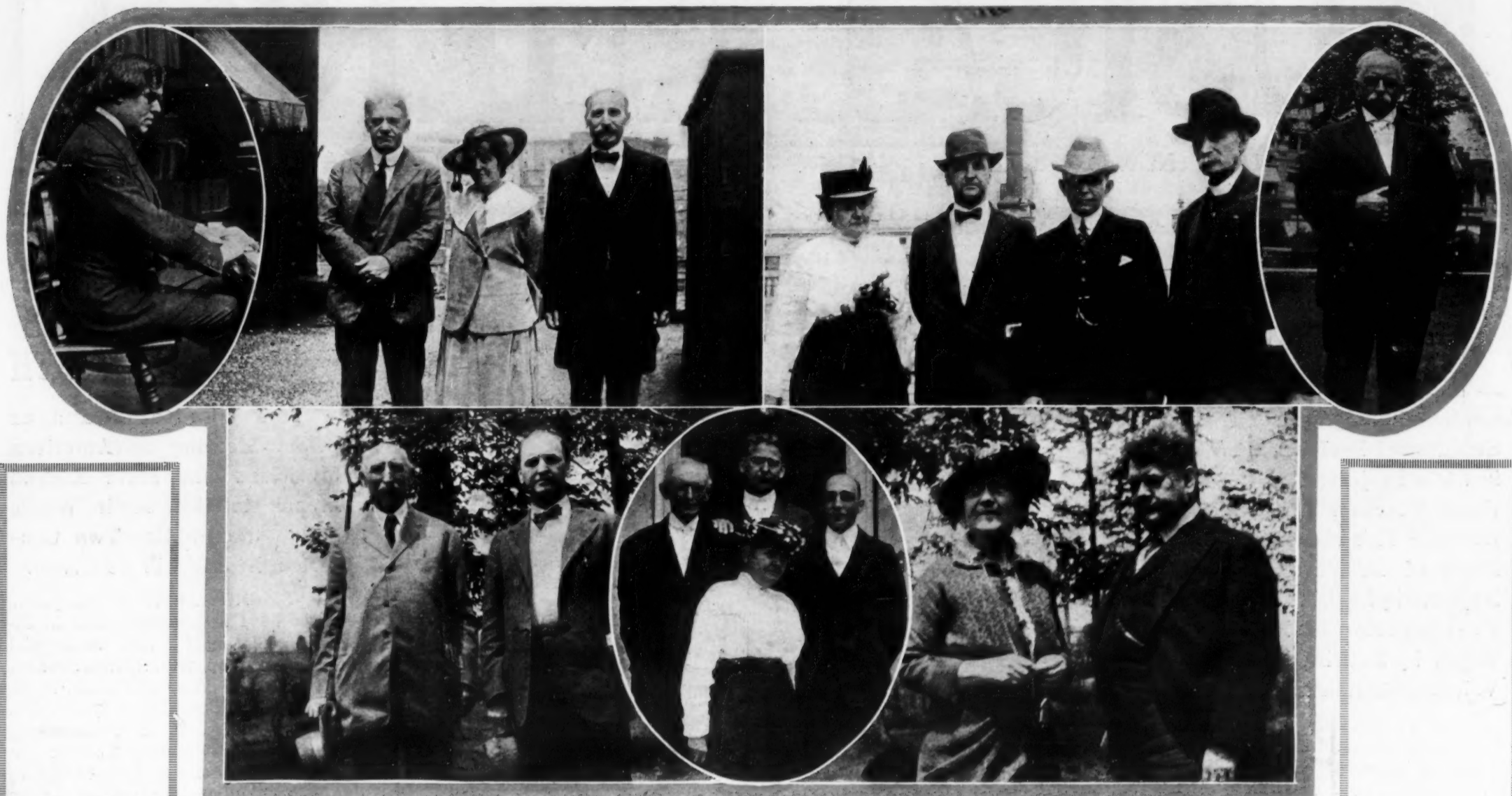
The theater will open about November 1. It will have an orchestra of fifty-five musicians, led by Hugo Riesenfeld, who was formerly concertmaster of the Manhattan Opera Company and later one of the Century Opera conductors. Dr. Robyn, the composer, who, as stated above, will be the organist of the theater, will have at his disposal what, it is claimed, will be the largest instrument of its kind ever constructed for a theater.

"I believe there are dozens of composers who would develop into wonderfully proficient musicians if they had the chance," said Mr. Rothapfel, the other day to a representative of the New York Evening World. "I'm going to give them that chance. The offer will be open to aspiring composers in all parts of America, but a slight preference will be given those in New York. There is no reason why this country should not have its own great composers.

"There will be no strings on my offer. Any American composer may submit his work. It will make no difference who he is. If he has a meritorious composition he will be accorded the opportunity to hear it played publicly by the best orchestra any theater in America will have."

Incidentally, aspiring singers also will be given a chance to demonstrate their ability as soloists at these "composers' concerts."

AT THE MICHIGAN CONVENTION OF MUSIC TEACHERS



Leading Figures at Detroit Convention of Michigan Music Teachers' Association. Above, left to right: Jan Sicksz, the Dutch Pianist; Ernest L. Skinner, of Boston; Lou Florence Olp, Pianist, of Saginaw; B. Culp, Flautist in Royal Opera and Symphony Orchestra, Amsterdam; Jennie M. Stoddard, President; Dr. A. E. Winship, of Boston, who addressed the Association on "Music for Educational Service." Below, left to right: Franz Apel, who conducted Round Table for Pianists; M. W. Van der Water, Singer and New Vice-President; Retiring President Renwick; Francis Zoehn, Chairman of the Program Committee; Jennie M. Stoddard, Chairman of the Membership Committee; Julius Weiss, Chairman of Local Executive Committee; Mrs. Mackenzie-Wood, who Represented MUSICAL AMERICA at the Convention, and Charles W. Clark, the American Baritone

PLAN ELEVATION OF TEACHING ART FOR MICHIGAN

[Continued from page 1]

direction of Frederick Alexander, who later in the evening was heard as an accompanist. The remainder of the interesting program was:

Hungarian Fantasia, Liszt, Vera Richardson, Mrs. Baskerville at second piano; "Feldensamkeit," "Auf dem See," "Der Tod, das ist der Kuehle Nacht," "O, Liebliche Wangen," Brahms, Mrs. Gray; Love Song, Brahms; "Summer Evening," Wilhelm Berger, Chorus.

Friday morning was given over entirely to a "good time," the "good time" consisting in an automobile ride through the various Detroit suburbs and ending in a luncheon given by the association at the large country home of Frances York.

Talk on Organ Building

In the afternoon meeting at the Statler the opening talk by Ernest Skinner of Boston, on organ building, attracted the leading local organists, who listened and later questioned Mr. Skinner. The talk was profusely illustrated by a small portable set of organ pipes.

The afternoon program served to introduce a talented young Saginaw pianist, Lou Florence Olp, who played several numbers. Her interpretations were marked by unusual ideality and poetry, as well as good technique.

The rest of the program, with the exception of the final tenor solos by W. M. Van der Water was given by Detroit musicians. An extra, not on the program, and one of unusual merit, was the flute solo, "La Sirène," by Terschak, given by Mr. B. Culp, late of the Royal Opera and Symphony Orchestra of Amsterdam, Holland, but now of New York. The entire program was as follows:

Romance, Valse Triste, Caprice, Sibelius, Lou Florence Olp, pianist, Saginaw; Songs by American Composers, W. M. Van der Water; Muskegon; Violin Concerto, Max Bruch, Robert Berman, pupil of Mrs. Abel, Mrs. Heberlein at the piano; "Lotus Land," Cyril Scott, Polonaise, MacDowell, Miss Olp; Songs, W. M. Van der Water; Piano Quartet, Hermann Brueckner, Mrs. May Liggett Abel, violin; James Cassie, viola; Frederick Abel, cello; Mrs. Clara Koehler Heberlein, piano.

The great pianistic event of the convention was the piano recital given Friday evening by Jan Sicksz, the Dutch pianist. It was a musical feast such as one only enjoys when one hears an artist who is eminent intellectually and ideally

as well as musically. Sicksz impressed the hearer with his sincerity and his idealism. His art has not become commercialized nor commonplace. He gave of his best, spiritually and musically, and his message reached the hearts as well as the minds of his hearers.

His tempo in the "Marche Funèbre" of the Chopin Sonata in A Flat Minor was taken slightly faster than one is accustomed to hear, but it served to impress the Finale in a strange mysterious manner. This seemed like a continual questioning of what comes after death.

His program included:

Fantasia, Op. 17, Schumann; Sonata in B Flat Minor, Chopin; Two Intermezzi, Capriccio, Rhapsodie, Brahms; "Poissons d'or," Debussy; Romance, La Forge; "Waldes-rauschen," Rhapsodie, No. 12, Liszt.

Round Tables

Saturday morning brought two Round Tables, for public school music and for pianists. The first was conducted by Jennie Louise Thomas, Detroit, chairman, and had for its leading speaker the well-known editor of the Boston *Journal of Education*, Dr. A. E. Winship, who spoke most forcefully and entertainingly on "Music for Educational Service." An interesting group of songs by Mrs. Fitzgerald was then given.

The round table for pianists with its opening address by Franz Apel, Detroit, chairman, on the subject, "Fundamental Technique" and "Classical vs. Modern Literature" brought responses by J. G. Cummings, Saginaw; Mrs. Clara Koehler Heberlein, Detroit, and Francis A. Mayhew, Detroit.

A luncheon in honor of the four stellar attractions of the convention, Messrs. Charles W. Clark, Dr. Winship, Ernest Skinner and Jan Sicksz, was given at the Hotel Statler after which came the second great musical event of the convention, the song recital and address by Charles W. Clark, the noted American baritone. Mr. Clark, with a charming good nature, added song after song to his program, after talking exhaustively and scientifically on "The Art of Singing." His address was intensely practical and lucid, covering the main stumbling blocks of the average student of voice. His work at the convention was an invaluable lesson in breath control, diction and perfection and purity of tone as well as in its intellectual side.

During his address Mr. Clark said:

"What is singing? A means of expression in speech through the power of the sustained human voice. What is the support of the human voice? Breath control. How to get this control? Through the mentality first of all.

"Common sense says congestion in ar-

and all things is bad. Congestion of muscles or breath is bad. One of the stumbling blocks in good breathing is the suggestion to the mind 'take breath.' We do not take breath at all. It is given us as soon as we are ready to receive it. After we have it, we are afraid it will get away. We begin at once to try to choke it to death, and by the time we get it, black in the face, our muscles are so set that we cannot release them in order to receive the breath that is waiting.

"What child would come to a man who stands aloof, arms folded, red in the face with anger? Open up your breathing arms with honest joy and breath will rush to you as a child rushes into outstretched arms when it knows they are open from the heart.

"Instead of thinking continually of taking breath learn how and when to release what is left when one has finished with it. A common fault of singers is thinking that their part of a composition is all there is of importance. They do not realize that rhythm never stops. When they see a rest that means to count time until their next note. Consequently they are nervous and hold the breathing muscles until time to sing, and therefore instead of being ready to sing they are breathing. All of this takes away from poise. Knowledge will give poise.

Poise, Not Relaxation

"Poise is often misunderstood to mean relaxation, when it is the very opposite. No one ever sang well with complete relaxation. We hear it said so often that an artist sang with perfect relaxation. Teachers who use this expression mean well but are a long way from truth. I do not mean that they lie. One may tell a pupil to relax the jaw or any part of the body that is overworking but perfect relaxation as a phrase applied to singing does more harm than good. Perfect poise is strength while perfect relaxation is weakness. Perfect poise means, first of all, strength of mind without which there cannot be control and harmonious action of body. Perfect relaxation means, first of all, weakness, devitalization, inharmonious bodily action causing fear and its resultant complications. Learn how to control and release at will rather than how to take and hold breath.

"Ninety-nine times out of a hundred when one's breath gives out it is because one has taken more than is needed. This goes back to my original statement, that breath comes to us when we are ready to receive it. Now, because it is there waiting to be received, help yourself to just as much as is needed, and no more. It is surprising how little is needed to sing on. Breath is like the Irishman's

flea, when you try to take hold of it, it is not there.

Diction, Not Enunciation

"What has diction to do with the art of singing? Diction is a very much misunderstood word. We hear on all sides the expressions, 'his diction is good,' or 'his diction is bad,' 'what beautiful diction,' etc. The person referred to might have had a beautiful voice—one perhaps could understand every word—and yet not have had good diction. Diction is the soul of a language. It is the unseen. It is that which distinguishes one as a silver tongued orator from another whose enunciation may be equally clear. Different conditions of thought will give different shades to the same word. The same phrase may convey many shades of meanings. Most people say diction when they mean enunciation. One may have good diction without a good voice. One's diction is best who has the greatest knowledge of tone color as applied to speech in song, whose voice is under such control as to permit him to use any and all color when and where he likes, under control of that unseen 'something.' People are always trying to describe that 'something.' It should not be hard to describe. That 'something' is that divine spark, conception, perception and understanding."

Mr. Clark's program was as follows:

Gretry, "Songe Enchanteur," "Déesse des Beauxjours"; Handel, "Where'er You Walk"; Sinding, "Fugue"; Brahms, "Ständchen"; Brahms, "Von Ewig Liebe"; Henschel, "Morning Hymn"; Homer, "Uncle Rome." L. L. Renwick at the piano.

Votes of thanks were given to the chairmen of the various committees whose work had contributed to the great success and the general good feeling that characterized the entire convention.

The New Officers

The newly elected officers for 1915-16 are Jennie Stoddard of Detroit, president; M. W. Van der Water of Muskegon, vice-president; J. G. Cummings, Saginaw, secretary; Melville W. Chase, Hillsdale, treasurer, and S. E. Clark, Detroit, auditor. The last three held the same offices last year. The next place of meeting of the M. M. T. A. is to be decided later.

GRACE MACKENZIE-WOOD.

Saint-Saëns Arrives in New York from San Francisco

Camille Saint-Saëns arrived in New York from San Francisco last Tuesday. At the Biltmore Hotel, where he is staying, a program of his compositions was played in his honor the evening of his arrival.

FOUR "FAIRYLAND" PERFORMANCES DRAW \$20,000

Repetitions of Parker-Hooker Opera in Second Week at Los Angeles Counted Upon to Raise Receipts Substantially Toward \$40,000, Which Is the Cost of the Production—Same Enthusiasm Shown by Various Audiences—Many Choirs Participate in Electrical Parade Which Closes Biennial—Convention Brings Acquisitions to City's Musical Forces



Finale of the Third Act of "Fairyland." Photographed at the Dress Rehearsal in Los Angeles. On the Stage Marcella Craft as "Rosamund" Is Seen as the Principal Figure in the Group, with Kathleen Howard in the Foreground at the Left and William Hinshaw at the Right. At the Conductor's Stand Is Alfred Hertz, and in Front of Him, Paul Eisler, Assistant Conductor

LOS ANGELES, CAL., July 5.—The festivities of the biennial convention of music clubs closed Saturday night with a performance of the prize opera, "Fairyland," and a gorgeous musical and electrical parade. "Fairyland" was given four performances at the close of the convention, and the last three were repetitions of the success of the first, of which a description has appeared in MUSICAL AMERICA, except that added perfection was the result of the experience gained and added ease to performers and orchestra.

In the matter of enthusiasm on the part of the public there was little diminution. The box office income for this first series of performances was approximately \$20,000. It would have been larger but for the fact that four rows of seats were removed to make space for the huge orchestra—huge in the history of Western opera, anyway—and every delegate of the convention was provided with a seat without expense.

Expense of Production

It is not yet possible to give the exact expense of the production, but it will run well toward \$40,000. Owing to the difficulties of the score and the perfection demanded by Conductor Hertz, about twenty-five rehearsals were held, which

produced an unexpected expense in that direction. The opera will be repeated this week and the house will be filled at these performances.

For eye and ear the closing affair of the week was a fitting climax. This electrical, floral and musical parade was a novelty. There were fifteen floats, of beautiful design, tenanted by beautiful young girls, and lighted brilliantly with electricity, as they were built on trolley flat cars. Each float represented a California flower. Preceding these was the band and a representation of a hundred members of the Gamut Club. Between the floats were a score of choirs and singing societies, on decorated trucks. Each was singing some operatic chorus or tune of popular cast. The leading choirs represented were those of the First M. E. Church, under Carl Bronson; Trinity Church, under Thomas T. Drill; St. Paul's Cathedral, under Ernest Douglas; the Lyric Club, under J. B. Poulin; the Los Angeles Oratorio Society, under Frederick Brueschweiler; the electric league display float, the Orpheus Club under J. P. Dupuy; the Cantadores Club from Riverside, cowed as monks, and many other choirs and choruses. Large crowds witnessed the display.

Local Composer's Success

One of the few California composers represented on last week's programs was

Gertrude Ross, whose "Dawn in the Desert" was given by Yvonne de Tréville as an addition to her program, Mrs. Ross accompanying her.

Mildred Dilling, harpist, of New York, made a beautiful impression with her numbers at an afternoon recital during the convention. Her work showed consummate finish. Miss de Tréville accompanied herself in one of her songs, using Miss Dilling's excellent instrument. The latter has gone to San Francisco, where she will be heard in concert and recital.

One of the best impressions made at the biennial by one of the younger set of players was that by Helen Doyle, of New York, who won the New York and Eastern competition for violin work. Playing the first movement of the Bruch D Minor Concerto and the Kreisler "Caprice Viennois" she made a strong impression by the breadth of interpretation she gave the former and the delicacy of the latter. Miss Doyle has the strong commendation of Maude Powell.

"Fairyland" Lecture

Ethel Graham Linde gave two lectures on "Fairyland" prior to its performance, with Paul Eisler giving excerpts from the opera. She analyzes the music and the psychological structure of the work with fluent skill. Mr. Eisler was continually of assistance to Alfred Hertz and made himself a necessity in the production of the big work, taking

care of much of the musical drudgery.

Los Angeles is to gain at least two prominent musicians as a partial result of the convention of the Federation. Charles Wakefield Cadman and his mother will remove here from Colorado in December, will take a Hollywood bungalow and make this their residence. Mr. Cadman was very active in the preparation and carrying out of the principal programs of the Federation and Musical Congress week. He worked as hard as if he were a Los Angeles committeeman, and to him much of the success of the Congress programs belongs. He will find a warm welcome here when he returns.

Settle in Los Angeles

Claude Gotthelf, who gave the first performance of Cadman's piano sonata, feels the call to Los Angeles and announces that he will locate here. Mr. Gotthelf's piano work demonstrated him as among the leading Western pianists and he will at once take a place in the first rank of Los Angeles musicians.

Frederick Preston Search was the only solo 'cellist of the convention beyond the incidental work of Axel Simonsen. Mr. Search's Festival Overture, dedicated to Max Bendix, of the San Francisco Exposition orchestra, recently was given its first hearing there.

Yvonne de Tréville is visiting friends

[Continued on next page]

FOUR FAIRYLAND PERFORMANCES

[Continued from page 3]



Albertina Rasch, Who Gave Much Delight as the Première Danseuse in "Fairyland," and Three of Her Ballerinas

in the orange country thirty miles out of Los Angeles. She is in love with this part of the country and can hardly tear herself away for preparation of her Fall recital tours.

Geraldine Farrar and a party of friends occupied a box at the opening performance of "Fairyland." She is appearing in "Carmen" and other operas

for a moving picture company and is reputed to be drawing \$2 a minute. The bull ring scene of "Carmen" will be staged in a large amphitheater, with a huge audience and a performance will be given in the ring to entertain this audience, while the director uses it as a background for the Toreador's bravery. W. F. G.

CONDUCTOR OF TWO NEW YORK CHORUSES

Percy Rector Stephens Has Achieved Noteworthy Results with Schumann and Beethoven Clubs — Former Organization Founded to Aid Deserving Students Who Need Financial Help

THE stigma of musical ignorance which has rested like an incubus through centuries upon the race of singers fastens itself almost equally upon singing teachers. In all the hierarchy of musical instructors these are the least blest with depth of musical understanding or variety of musical accomplishment. There are and have been exceptions, but only such as to prove the rule more cogently. Yet one always welcomes them with unmodified rapture. New York is favored to-day with several conspicuous examples of vocal instructors capable of something more than the pretense of a singing voice and the ability to strum simple piano accompaniments.

One of these, Percy Rector Stephens, is rapidly coming to be looked upon as one of the most efficient choral conductors of the community after having been esteemed for a period of years as one of the most distinguished and successful of its voice teachers. But Mr. Stephens is above all things a musician to his finger tips and so there is no cause to wonder at his easy success in this line.

His enviable reputation has during the past season or two been vastly enhanced by the results he has accomplished as conductor of the Schumann and Beethoven Clubs. The former will enter this coming season upon its third year, the latter upon its second. All things considered the Schumann Club bears the

more interesting history of the two. Readers of MUSICAL AMERICA have been duly informed of its doings in the course of the musical season and the verdicts have in every instance been of a nature to stimulate interest in the organization.

"One of the particularly good qualities of my chorus," related Mr. Stephens recently to a representative of MUSICAL AMERICA, "is the absolute willingness of the singers to watch the conductor and their consequent susceptibility to suggestion. There is no division of attention, no carelessness, no desire on the part of any one person to upset the balance by trying to emphasize her own importance in the ensemble. And I think I may say that their work shows the quality of imagination to a marked degree. Every rehearsal is, in effect, a lesson—as much as though it were taking place in my own studio."

But the Schumann Club is more than a matter of artistic importance. Its additional significance lies in the altruistic nature of its motives. The proceeds accruing from its concerts are to be turned into a fund for the benefit of impecunious but deserving singers or students. Not in the ordinary sense, however. The money will be loaned, not given, but that for an indefinite period.

How the Club Was Started

"The idea," declares Mr. Stephens, "was in a way the result of the experience of a young woman, a vocal teacher from the South, who came to me some time ago in great perturbation over the fact that, having sacrificed much to come to New York for a period of study, she had spent practically all her money to no purpose and was about to return home discouraged and disappointed. 'I have been paying a certain instructor \$5 for a quarter of an hour lessons,' she said, 'and now, when I am compelled to return home for lack of funds I find myself without any of the new ideas I had expected to be able to take back with me. My teacher informed me that I lacked

personality, but the knowledge of that fact is not what I need to further me in my work.' She wanted to know if I would consent to give her two lessons before she returned home, averring that she was unable to pay for more than that.

"I told her that two lessons would do her little good. However, if she could manage to remain in New York for another fortnight I was willing to give her a lesson every day for which she might pay me at her leisure. She accepted the offer and in the course of two weeks accomplished considerable. Through the kindness of friends she managed to remain longer and continued her lessons and on returning South declared she had obtained many of the new ideas she wanted, and found that she could accomplish in two months what would formerly have required a year's efforts. To-day she has repaid everything she owed.

"Her experience set me to thinking of what might be accomplished by means of a lending fund designed to help deserving young students in some such predicament. And it was to this end that we finally determined to apply the proceeds of the Schumann Club concerts. Provided that a singer shows talent she will receive such assistance as she deserves and can pay her debt when able. If we discover one who is ill but whose health would benefit by a sojourn in the country we shall utilize our money for the purpose of so curing her. At the same time the recipient will never feel that she is in the position of one who accepts charity, since she is bound to return the money when her circumstances so permit."

The Beethoven Club

The Beethoven Club over which Mr. Stephens also presides is a young choral body, a fragment of the Rubinstein Club detached from its original center after one of those quarrels which are apt to disrupt such clubs to the extent of forming two or three out of one. Its object is to devote itself largely to the exploitation of American music. "When I was called upon to assume its direction it was in a pretty poor state," says Mr. Stephens. "The organization was defective, the balance of the ensemble very bad. To some eighty first sopranos there were matched only about fifteen seconds, and to about eighteen first altos there were something like seven second ones. My first impulse was to throw up my hands in despair. But I overcame my discouragement and worked desperately. Fortunately I have a talent for organization and I tried to whip this chaos into some semblance of order. I placed some of the first sopranos into the thin ranks of the seconds and tried also to equalize the altos. And I hit upon what I subsequently found to be an excellent device for tonal effect by seating the first sopranos in the center. I have since resorted to it in the Schumann Club. The first concert was nothing to be proud of, but at least it was better than I dared to hope. Since then the club has shown steady improvement.

"I take great delight in conducting. In the first place it improves one's musicianship and in the second is invaluable for a singing teacher in helping him to inculcate a feeling for rhythm in his pupils—for it is surprising how many instructors fail to realize the importance of rhythm. Whether the pupil sings an eighth or a dotted eighth note is of small concern to them. Of course choral conducting is vastly less exacting than orchestral directing. Nevertheless I feel I have gained much by what I have done in this line so far." H. F. P.

A master faculty such as never before has been assembled under one roof.

Master Faculty Includes

Sigismond Stojowski, Alberto Jonas, Albert Ross Parsons, Anton Witek, Vita Witek, Arthur Hartmann, Herwegh von Ende, Adrienne Remenyi, Hans van den Burg

Chartered by the Board of Regents of the University of the State of New York

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Herwegh von Ende, Director
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Students may enter at any time. Fall terms begins September 13th. Catalogue sent upon application.

A school for artists and teachers as well as students of all ages.

FIRST VACATION OF WILLIAM S. BRADY IN SEVEN YEARS



William S. Brady, the New York Vocal Instructor "Snapped" on a Recent Trip

After bringing to a close his fourteenth successful year of vocal teaching in New York William S. Brady has closed his studios in Æolian Hall, where he has been since the building was opened three years ago. For the first time in seven years this popular teacher will have a real vacation, taking the months of July and August to rest. In August he will go to Asheville, N. C., returning in the fall to resume his teaching. His studios will not be in Æolian Hall, as musicians are no longer allowed to lease the studios there. He will take studios in some accessible part of the city.

CLOSING WEEK OF HERBERT

Appearance of Norristown Chorus as Feature at Willow Grove

PHILADELPHIA, July 12.—Victor Herbert has entered upon the final week of his engagement at Willow Grove, where the popular conductor with his admirable aggregation of musicians, has this season won a more emphatic success than ever. Herbert seems to be an ideal arranger of programs suitable to summer out-of-doors concerts, and thousands of Willow Grove patrons are with great cordiality showing their appreciation every afternoon and evening.

One of the special events last week was the appearance on Thursday evening of the Norristown Choral Society, directed by Ralph Kinder, the well known Philadelphia organist and composer. Elgar's cantata, "The Banner of St. George," was sung with excellent precision, spirit and tonal effect, with the assistance of May Ebrey Hotz as soprano soloist, and the Herbert orchestra. The Elgar composition was given in Norristown by the same chorus the past season, other works given by this society being "The Messiah," "Elijah," "St. Paul," "The Deluge," "Stabat Mater" and "The Golden Legend." A. L. T.

BEST TRAINING ACQUIRED IN AMERICA, SAYS BASSO

"Time Has Arrived," Declares Herbert Witherspoon, "When Americans Can Obtain More Thorough Musical Education by Remaining in Their Native Land"—Believes We Need More Instructors, However, Who Have Been Taught to Teach—Would Found School of Diverse Pedagogy

LEANING back with a reflective air Herbert Witherspoon, distinguished American basso of the Metropolitan Opera Company, recitalist and oratorio singer of international repute, and teacher of many noted American singers, dilated upon the advantages of musical study in America with a conviction and sincerity born of more than mere chauvinism. It was growing dusk when the tall singer, who had just finished giving the last of a long series of lessons, greeted his MUSICAL AMERICA visitor.

"There is no doubt left in my mind," declared Mr. Witherspoon, "that the time has arrived when Americans can acquire a more thorough and trustworthy musical education by remaining right within the confines of their native land. Partly because of the war and partly because of the gradual development of American music and also the steady agitation of the question, we have reached what I think marks a new era in matters musical here." The speaker's remarks proved a striking tribute to the efforts of John C. Freund, MUSICAL AMERICA's editor, who for years has gone about the country spreading the message of American musical emancipation.

Form Our Own Standards

The artist continued: "People here are beginning to form their own standards of excellence. Aside from that, however, more can really be accomplished by studying with a teacher who speaks one's native tongue and understands one's customs, ideas and ideals. Moreover, the best teachers in the world (vocal, at least) are to be found right here. Students have come to me, after spending three or four years abroad, with their voices in pitiful condition. Assuredly millions of American dollars have been wasted in European musical study.

"The curse of singing has always been the 'hit-or-miss' method. In general, I would say that our present needs are the further development of our own schools and standards, and more teachers who have been taught to teach.

Change in Teaching Methods

"Do you know how the singers of fifty or seventy-five years ago were taught? In a far different way from the vocal aspirants to-day. The latter are usually obliged to be satisfied with two half-hour lessons a week; while the older generation pursued all of its studies under the personal supervision of the master, being guided in every detail by the experienced hand.

"Of course, this method is difficult to follow out under modern conditions, yet the conscientious teacher should endeavor to apply it in every way that he finds possible. I try to see most of my pupils for a few moments, at least, every day, to reassure myself that they are going along in the right way. And in my mind's eye I have something in the way of a real solution of this difficulty. As yet it is embryonic, but if all goes well I am resolved to carry it through.

Train Students Broadly

"My idea is the foundation of a small school here, planned in such a way as eventually to train our students in all



Herbert Witherspoon, the Distinguished American Basso, in Real Life and as He Appears in Some of His Rôles at the Metropolitan. Above, Left, as the King in "Lohengrin"; Right, as "King Mark" in "Tristan und Isolde." Below, Left to Right, as "Pogner" in "Die Meistersinger"; as "Sarasastro" in "The Magic Flute," and as "Gurnemanz" in "Parsifal"

of the arts necessary for the successful pursuance of a stage career. I mean to include languages, acting, fencing, singing and the other adjuncts. Of course, I could not find it possible to teach all these branches myself; that would be done by assistants thoroughly conversant with my methods and ideals. There will also be several competent accompanists who understand how I wish things done.

"To revert a little to the singers of past generations. The general confusion brought about by those who are trying to find out what makes the 'wheels go 'round' vocally only strengthens my belief that the beautiful voices and fine technique of the older singers are traceable to the careful, systematic and rigorous training in breath control which was given them. Little else was insisted upon as of the utmost necessity at that time. The noteworthy results produced under this régime convince me of the prime importance of breath control in vocal art.

World's Finest Voices Here

"Here in America are to be found the finest voices in the world. That statement sounds a bit sweeping, I admit, but I am convinced of its truth. The proper training and cultivation of these voices will prove that I am correct. Moreover, as the art of teaching becomes further developed, our composers will be stimulated to increased efforts. The growth of our pedagogical art means the growth of our creative art."

The artist pointed out the fallacy of believing ours to be an oratorio-loving country. This view is entertained in some quarters because of the fact that our language is that of England, which is the home of oratorio. "Even in England," said Mr. Witherspoon, "the vogue of the oratorio is waning. Dramatic action is what Americans are concerned with, and this love for swift, telling movement and gripping situations is claiming the attention of music-loving England, too. This predilection for the dramatic brings in its wake the demand for a richer concert repertory. Intensity and histrionic interest have become a vital necessity, one which the concert artist cannot afford to disregard in designing his programs!"

Sixty Lessons Per Week

This season has proven a very busy one for Herbert Witherspoon. He gave on an average of sixty vocal lessons weekly; some weeks the total mounted up to eighty-six. This artist regards his pedagogical work with genuine affection, however, so that his lack of leisure is somewhat compensated for. According to present indications, his next season will prove even busier, as Mr. Witherspoon has already received about two hundred applications for instruction. He intends also to go in extensively for concert, *lieder* and recital work. What makes these plans feasible is the fact that Mr. Witherspoon will sing fewer times at the Metropolitan next season than he has done in previous years.

Future of Opera

With the exception of David Bispham, Mr. Witherspoon was the first American male singer to be enlisted among the Metropolitan Opera's principals. That he has discharged his taxing duties there with distinguished ability is commonly known. Believing that love for opera is nowhere more ardent and genuine

than in America, Mr. Witherspoon holds that the future of this hybrid musical form lies with this country. He bases his belief upon the fact that the population of this country is drawn mainly from the opera-loving nations of the world. B. R.

MAY BUILD HUGE OPERA HOUSE IN ATLANTIC CITY

Movement Started to Erect \$1,000,000 Auditorium Over Sea—Summer and Winter Seasons Planned

A movement has been started in Atlantic City to erect a huge auditorium over the sea in which to give grand opera during both the summer and winter seasons. It is stated that Judge John J. White, of the Marlborough-Blenheim, is sponsor for the movement and that both hotel men and cottagers have given assurances of guarantees large enough to make possible the engagement of some of the stars of opera.

The site selected for the venture is the old Young's Pier structure and the theater will cost at least \$1,000,000.

A series of Sunday evening recitals was begun at the Marlborough-Blenheim on July 4, when Giuliano Romani, a young Italian tenor, formerly of the Opera at Venice, made a favorable impression in his singing of familiar arias. His accompanist was Walter L. Rosenberg of New York, who was also the composer of one of the numbers on the program.

William Simmons, baritone, was the stellar attraction of the opening musicale of a series at the Hotel Traymore.

Cannot Do Without It

To the Editor of MUSICAL AMERICA:

I inclose subscription to your paper. I cannot do without it.

(Miss) A. L. TRENT.
Seattle, Wash., June 29, 1915.

Alexander Lambert

WILL RESUME HIS PIANO INSTRUCTION ON SEPTEMBER 13th
AT 792 LEXINGTON AVE., NEW YORK CITY

WERRENRATH OFFERS MIDSUMMER RECITAL

Baritone Sings Works of the
Older Masters at New York
University

A delectable midsummer musical viand, in the shape of a lecture-recital by Reinald Werrenrath, the baritone, was enjoyed in the Chapel of New York University last Monday evening. The great dearth of events of like calibre rendered Mr. Werrenrath's recital doubly welcome. This was the first of a series of three lecture-recitals to be given within a week in this hall by this distinguished young American singer.

The event should not be confused with what is usually understood by the term "lecture-recital." In his felicitous prefatory talk Mr. Werrenrath observed that he was a singer and not a lecturer.

Being the first of three recitals, Monday's program was made from works

of the older masters. There were choice groups of early Italian songs, masterly specimens from Mozart, a universally popular Handel recitative and aria, and folk-songs in French, German and Swedish, besides a fairly representative quartet of early English composers. Such was the program and, before commenting upon it in detail, one may remark, without in the slightest degree apologizing for Mr. Werrenrath's work, that he was obliged to cope with a formidable handicap. Acoustically this auditorium is exceedingly faulty. There are disturbing echoes which, far from reinforcing the singer's tones, succeed thoroughly in blurring them.

Preceding each song with a few intelligent remarks (when Mr. Werrenrath speaks he not only avoids dogmatism but injects into his words a wholesome spirit of informality), the baritone weathered his first group with entire success. Giordani's noble "Caro mio ben" he sang with breadth and lovely legato vocalization. Caldara's "Come raggio di sol" is a masterpiece and astonishingly modern. Its sombre beauty and intensity found a worthy exponent. "Vittoria, mio core!" stood in striking contrast; its breezy vigor and exuberance were authoritatively conveyed.

Mozart must ever remain a stumbling

block in the path of all but the elect in the vocal art. Two lovely works of this genius were worthily sung by Mr. Werrenrath. The best, it seemed to the writer, was "Im Frühlingsanfang." However, in some respects the highest point achieved at this recital by the baritone was with his broadly dignified interpretation of the recitative and aria from Handel's "Julius Caesar" and "Scipio."

The folk-song group was less important. One cannot forbear to mention the Swedish "Pehr Svinaherde," which the artist did with appreciation of the mirth-compelling roudades and embellishments. Nor was the early English

group quite so convincing. Mr. Werrenrath's diction is usually a notable complement to his voice. The hall succeeded in blurring his enunciation, working its greatest havoc with the little French folk-song, "Lisette." H. R. Spier's accompaniments suffered badly, too, through the poor acoustics. Such was the effect of the overtones and echoes that it seemed as if Mr. Spier were constantly depressing his damper pedal. However, he displayed such familiarity with Mr. Werrenrath's interpretations as to make his services at this recital of exceeding value. Mr. Werrenrath's encore was the immortal "Drink to Me Only." B. R.

MOVEMENT TO BANISH GERMAN OPERA

Campaign Said to Have Been Started by Some of the Boxholders of
the Metropolitan Opera House

The New York Sun of July 14 contains the following: "Although no definite steps have as yet been taken it is true that there is a strong feeling among the subscribers against the performance of German operas at the Metropolitan Opera House next season. Quietly but with determination many of the boxholders are making a summer propaganda against the performance of works which come from a nation not so beloved by many in the United States just now as it may have been in the past. Those who are most active in this direction hope there will be enough interest in the campaign by autumn to convince Giulio Gatti-Casazza and the directors back of him that the German operas may well be omitted for a while from the repertoire."

"It must be borne in mind, however," *The Sun* adds, "that there are many German subscribers to the Metropolitan Opera House, that the German operas are practically only the Wagner operas and that they have been an important part of the repertoire for years. Then, it has been pointed out in some quarters, this is not a good time to offend any generous supporters of the opera, which the German citizens of New York most assuredly are."

In connection with the foregoing *The Sun* says that last fall one of the most

influential directors of the Metropolitan Opera and Real Estate Company tried to bring about the abolition of all German works from the announcements for the season. Strong as the feeling was in certain quarters at that time his efforts failed. The situation is somewhat different now. There is every condition, says *The Sun*, to favor the success of the new plan, which is just now being discussed with the greatest fervor in Newport and Roslyn, Bar Harbor and Lenox and wherever the subscribers and stockholders of the opera house meet.

The writer of *The Sun's* article does not believe that the departure for Germany of Frieda Hempel means that she thought there would be little opportunity here in German opera next season. It is explained that although, by her agreement with Mr. Gatti-Casazza, Mme. Hempel had no right to leave the United States this summer, she was obliged to go home by the grave illness of her father and will return as soon as his condition is improved. Thus her departure for Germany had nothing to do with any movement to eliminate German opera from the Metropolitan repertoire.

The fact that the country of Giulio Gatti-Casazza is at war with Germany and the Royal Opera House in Berlin has already barred the works of Puccini leads those interested in the propaganda against musical works of German origin to hope for sympathy from him.



Bianca RANDALL SOPRANO

Her voice is as full of golden glow as her hair and she is as lovely to see as to hear.—*Emilie Frances Bauer in The Musical Leader.*

Bianca Randall, a favorite pupil of Jean de Reszke, sang a program of operatic airs, French and English songs for a fashionable audience in Theater Femina. Mme. Randall has a voice of unusual beauty and freshness and sings with a charm and ease that are delightful. Her diction is excellent and the use of her pianissimo is most effective.—*Paris Edition "Daily Mail," Paris.*

She has a liquid soprano voice of much sweetness and richness of tone and sang with exquisite taste. The Tosca aria had to be repeated.—*New York Herald, Paris Edition, Paris.*

Aside from her vocal gifts, Mme. Randall has great dramatic ability and a magnetic personality.—*Fieramosca, Florence.*

Mme. Randall has a clear, vibrant voice of wide range and luscious quality, which has been admirably trained.—*La Revista, Milan.*

In *Madame Butterfly* her voice and manner of singing displayed an art that has reached perfection.—*The Ledger, Birmingham, Ala.*

Four thousand hear Mme. Randall sing.—*The Constitution, Atlanta, Ga.*

Every number was encored.—*The Georgian, Atlanta, Ga.*

Mme. Randall's voice is highly pleasing and these numbers were naive and lovely.—*St. Louis Star.*

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N. B.—First New York Recital: Aeolian Hall, October 21, 1915, 3 P.M.

1916

SPALDING

STEINWAY PIANO

ANDRÉ BENOIST
Personal Manager

AEOLIAN HALL

NEW YORK



Dear MUSICAL AMERICA:

Great events sometimes proceed from apparently small causes. Thus history teaches us that it was probably misdirection by a peasant which sent Napoleon's splendid corps of cavalry headlong into a ravine (of which incident the great Meissonier made a marvelous picture) that cost him the Battle of Waterloo and changed the map as well as the history of Europe.

And so it may be that the revolt of some musicians at the cutting down of the park music appropriation in New York may bring about not only greater criticism of our present municipal government, but do more to expose its inherent weakness than matters of apparently greater importance.

I notice that Marie Kieckhoefer, who is not only the secretary of the Music League of America, but virtually its founder, has already induced her organization, which she has done so much to build up and which, you know, is principally devoted to bringing out young American talent of merit, to take up the question, and with the aid of a committee of which Ernest Schelling, Olive Fremstad, Margaret Matzenauer, Josef Stransky and others are members, to take practical steps to give the people the concerts in the parks and playgrounds which our intelligent city government would deny them.

Those on the inside of affairs in New York know that a political accident gave us the petticoat government under which we are to-day being "mothered" and of which, in the opinion of a good many, our Borough President, Marcus M. Marks, is really the only broad-minded, capable and sane member. Mr. Marks was about the only official who protested against the cutting of the appropriation for music for the people.

When we think of the millions that are wasted in our city government, the large number of offices which are held by men who are, if not incompetent, at least not trained for their particular work, and when we think that, in the craze for cutting down expenditures which, it is claimed, is necessary, through the maladministration of previous municipal governments, one of the first steps taken by Comptroller Prendergast was to cut the miserably small appropriation for music in the parks and on the piers to one-third the former amount, it should be brought home to us forcibly that this situation is, logically, the result of the people's indifference to their civic duties.

Here is this great, cosmopolitan city of New York, containing probably a larger percentage of music lovers than any other city in the world, not excepting Berlin, whose intelligence has again and again been shown to be far ahead of those who are permitted to rule them, and beyond a few feeble protests in letters to the editors of some of our leading daily papers nothing has been done to meet the issue except by the Music League of America.

Let me add, however, that the New York *Globe*, I believe, is undertaking to exploit and finance a series of popular concerts at popular prices at Madison Square Garden, though, to my thinking, what the people need in the summer is not so much popular concerts in a great auditorium as music in the open.

The attitude of our city government toward music is in strong contrast to that of the municipal and state governments abroad. They have the brains to know the value of intelligent recreation for the people and especially the value of music.

There is scarcely a German village that has not its own band; a town that has not got from one to two municipal bands. When you are in Paris in the spring and summer you will hear concerts continually given by the regimental bands in the parks and public resorts. The same is true in Italy. To some extent it is true of England and certainly it is very true of Austria, where music is so much a part of the life of the people that if it were dispensed with there would be, very likely, a revolution.

In many of the European countries they will stand for autocracy, yet they will not stand for lack of music.

Yet, as I said, in our great city of New York, with our tremendous cosmopolitan population, we stand for everything and anything because everybody is so engrossed with their own affairs that they "let George do it."

And "George," in the shape of a politician, does it according to his lights—and they do not burn brightly.

When I come to think that this is happening under what is called a "reform government" it makes me tired.

Well, many of us voted for it and so we have, as they say, "no kick coming."

To most of the people, especially to property owners, the reform government has meant less protection to life and property but a great increase in taxes. However, there is one thing that we can say we have got: The Police Department has gone crazy with regard to traffic regulations, which is a good thing for the city treasury, for chauffeurs and drivers are arrested and hailed to court under the smallest pretense and because of the recklessness of a few are denied not only justice but even a hearing in the magistrates' courts.

The result has been to put a premium upon perjury, for while our police are distinguished for bravery and on the whole are honest and in the performance of their onerous duties display exemplary patience and ability, when it comes to such a little thing as perjury, why it doesn't trouble them.

So, as I said, it is quite possible that the illiberal, narrow-minded policy of the Comptroller and the other officials, in cutting down the paltry appropriation for music for the people to next to nothing, will do more than anything else to turn the light upon the incapacity of our municipal government and have a more far-reaching effect at the next election than many even astute politicians dream of.

* * *

At the time of the convention of the Music Teachers and Musicians of the State of New York, some three weeks ago, the New York *Tribune* commented upon the address made by the veteran musician and teacher, Gardner Lamson, who is vice-president of the National Association of Teachers of Singing, in which he urged the New York State Music Teachers' Association to work for a law requiring teachers of vocal and instrumental music to qualify by passing an examination as doctors and lawyers must.

The *Tribune* admits that the idea suggested, that only intelligent, properly educated and trained teachers should have the right to be teachers, is one from which it is impossible to dissent.

At the same time, the *Tribune* asks, if music teachers have to pass examinations before they can teach why not teachers of painting, drawing, dancing and acting?

The answer to this question is quite simple. Not only music teachers but all teachers should be forced to show at least some capacity before they are let loose on the community.

With regard to the necessity of music teachers being so certified, the *Tribune* itself admits the whole argument when it says that those who do bad teaching may ruin a child's voice, may irretrievably impair its health, while lack of knowledge and judgment may, perhaps, contrive to bring about injury to a piano pupil's hands.

Does not this settle the whole question? Surely a situation where a child's voice may be ruined, its health impaired and the hands of a piano pupil may be irretrievably injured is one that does not demand flippant comment but drastic legal action.

I agree with the *Tribune* that academic knowledge, enabling a teacher to pass an examination, would not eliminate all the existing evils, though it might minimize them.

When we think that we require of the chauffeur, even of the plumber, and certainly of the doctor, the lawyer and others evidence of their ability before they can practice, should we not require similar evidence from the music teacher?

And is not that position strengthened by our knowledge of the hundreds of fake teachers and vocal quacks who infest the

city of New York and disgrace as well as dishonor one of the noblest professions that we have?

But it is when we come to consider the ridiculous attitude of the Regents of New York State, to whom all educational matters must be referred for their approval before legislative action can proceed, that the need of protest is apparent. The Regents, it seems, have put themselves on record as considering any effort to certify vocal and music teachers as "unconstitutional."

Back of all the ignorance with regard to music, back of all the contemptuous attitude, even of so-called intelligent people, as to the necessity of regulating the situation in the musical world, lies the contempt for the musician and his calling, which dates far back.

By most people, especially those engrossed in money making and politics, music in its highest sense is regarded as the fad for the few, in its lowest sense as an accompaniment to the tango or as an accomplishment for a young lady who desires to enmesh a reluctant swain by playing "The Maiden's Prayer."

* * *

In one respect I cordially agree with the *Tribune*, namely, that the music teachers themselves, through their associations, their academies and colleges, their music papers and magazines, can gradually raise the standard of music teaching and of those who gain a living from it.

But I do not believe, nor does any sane man believe, that the evil can ever be dealt with properly except by at least a broad-minded registration which shall force all those who desire to teach music at least to register, state their qualifications and swear to them over their own signature.

However, in all such matters there are virtually three periods.

The first period is that in which the necessity of reform provokes individuals to rise up, state the case and demand action. Such action will necessarily arouse opposition on the part of those who are always unwilling to accept or work for a change, and particularly on the part of those who feel that they cannot meet even ordinary requirements.

Then comes the second period of agitation, of educating the public mind on a subject. During this period very often the ideas of the original founders are modified.

Finally, we get to the third period, where action is taken and a new and better order of things prevails.

* * *

The friends of Maurice Renaud, the great French baritone, have been in a continuous state of anxiety since they learned that he is no longer in the French reserves, but for conspicuous bravery has been made a sub-lieutenant in one of the crack infantry regiments operating in the East. He has been several times commended for gallantry in action.

Renaud is by no means the only French musician of distinction who has gone to the front.

The same may be said of a number of the musicians in Germany, in Austria and more recently in Italy.

Scarcely one has seemed desirous of evading his military duties, though most of them, like Renaud, could ill be spared. We have not to-day so many great musicians, singers and players that we can afford to lose any in the frightful struggle that is now devastating Europe.

* * *

It is not generally known that Lucy Gates, the distinguished American prima donna, who through the war had given up her fine engagement at the Munich Opera House to come to this country, is the granddaughter of Brigham Young of Utah.

Her mother, Susan Young Gates, was Brigham Young's daughter, and can go back to the early days of musical life in this country.

She was an intimate friend of the late Major J. B. Pond, who was a noted manager not only of musical artists but of such distinguished publicists as the late Henry Ward Beecher.

Susan Young Gates, Lucy's mother, had at her service when she was young a piano which her father, Brigham Young, brought across the plains with an ox team.

Brigham Young was somewhat of a musician and gave his children the best musical education he could. In this way his daughter Susan became a music teacher. It will interest you to know that she organized the musical department in the Brigham Young University as far back as 1878, with two choruses and twenty-two piano pupils, giving a number of concerts annually.

This department is still in active operation under the direction of Antone Lund and is a potent force in the State for the upbuilding of music and art.

Mrs. Susan Young Gates, it may also interest you to know, is an enthusiastic believer in the propaganda which you and your editor are making, and only recently expressed her conviction that through not only the declaration of our musical independence but our living up to it can America achieve her rightful place among the nations artistically and musically.

There are many who think that Signor Gatti-Casazza should give Miss Lucy Gates an opportunity at the Metropolitan. Her voice is of wonderful purity, as we know; her style is of the best, while her operatic experience is considerable, so there is every hope of a great success being scored by her in the rôles she could sing, whether in "Traviata," "Rigoletto" or "The Tales of Hoffmann." Judging by the continued success she is having in concert all over the country I am convinced she would win out and prove once again the distinguished ability as well as charm of the American prima donna.

* * *

Not many of you know that Henry T. Finck of the *Evening Post* has a very able and interesting wife, who has written some exceedingly valuable articles for musical as well as other publications.

In one of these she speaks of the great care and patience that the late distinguished piano virtuoso, Rafael Joseffy, took in teaching his pupils.

"He never," says Mrs. Finck, "overlooked the slightest mistake in fingering, touch or technique, no matter how trivial it might seem. He could hear wrong fingering in a rapid passage and one day gave us a proof of it."

"One of his pupils was playing, and as he had his back to her and was walking away from the piano he certainly could not see, but he corrected her and told her to use the third and not the fourth finger in a certain rapid run."

Now contrast with such teaching which we have here some of the lazy, indifferent teaching of many of the so-called "distinguished" teachers of piano on the other side who often hand the pupil over to some assistant, generally a student, who is paying for his own lessons that way and who, when he gives a lesson, does not hesitate to read a book or a newspaper, or smoke a cigar, amusing himself and interrupting his reading or his smoking occasionally to say a word. And that they call a "lesson."

It was the sincere, conscientious musicians like Joseffy who did so much to give us the right to claim that we had in this country just as good teachers, and just as conscientious ones, as they had on the other side.

Your
MEPHISTO.

CHRISTINE LEVIN IN SOUTH

Contralto Wins Enthusiasm in Recitals at Georgia University

Christine Levin, the New York contralto, appeared in recital before the summer school of the University of Georgia on the evening of July 7, when she gave an extremely varied program.

Miss Levin gave her recital before a large audience which voiced its approval of her fine work by tremendous applause. She was in excellent voice and her fine interpretation of the various numbers warranted the commendation of the audience.

On the evening of July 9 Miss Levin gave a second program before the same school, which was received with the same amount of enthusiasm as the first program.

Lake Placid Summer School for Pupils of Louis Stillman

Louis Stillman, the New York piano teacher, is spending the summer at Lake Placid, in the Adirondacks. His bungalow serves as a summer school, for Mr. Stillman is giving quite a few lessons while away. He expects to remain until the middle of September, and on his return will open his new studio at 114 West Seventy-second Street.

An Epoch-making Speech

To the Editor of MUSICAL AMERICA:

Let me echo the voice of those who were present at the eventful evening of June 24 on the occasion of the annual convention of the Minnesota Music Teachers' Association, held at Albert Lea, when we heard Mr. Freund's noble propaganda. Such convincing thoughts, full of human sentiment and pathos! Surely it was an epoch-making speech which for two hours and twenty minutes kept us quite alive, following intensely every utterance.

With much respect,

PAOLO LA VILLA.
St. Paul, Minn., July 7, 1915.

"FAUST" GIVEN IN MINNEAPOLIS PARK

More Testimony to Value of Experiment in Municipal Music

MINNEAPOLIS, July 5.—The spur given the idea of municipal music in Minneapolis was again driven home at the second "opera night" at Lake Harriet, when Conductor Joseph Sainton directed a chorus of 150 voices, full orchestra and soloists in a performance of excerpts from Gounod's "Faust" in concert form.

The soloists were Evalina Marcelli in the rôle of *Marguerite*; Selma Sattre, Siebel; Dr. Edmond Kraus, *Faust*; Harry Phillips, *Mephistopheles*. The six numbers chosen for performance were the "Waltz Chorus," "Light as Air," Siebel's "Flower Song," the "Serenade" of *Mephistopheles*, *Marguerite's* "King of Thule" and "Jewel Song"; the duet, "The Hour Is Late," for *Marguerite* and *Faust*, with the trio and finale of the Prison Scene.

This performance, in the open air, on the roof garden of the pavilion, again emphasized the better carrying quality of the male voice under these conditions. They gave to the chorus a far better balance to the ear than to the eye, the women outnumbering the men several times over, yet no more than holding their own in point of tone volume.

The same was true of the soloists. Harry Phillips's splendid baritone was admirably suited to the occasion. Its musical quality and the singer's clearly enunciated English carried delight to the furthestmost listener. Dr. Kraus, who has been engaged to sing the tenor arias in every performance, excited complimentary comment for the character of his voice and his dramatic effectiveness, which atoned somewhat for his uncertainty of attack and persistent avoidance of the English translations. Miss Marcelli sang her part in good English and good style, true to pitch, clear in voice, for the most part, and gave pleasure to those within audible reach. In the ensemble numbers with Mr. Phillips and

Dr. Kraus, the soprano voice was too light for a satisfactory balance. Miss Sattre was given a favorable reception, as indeed was each of the other soloists.

The orchestra gave evident satisfaction. From the standpoint of the audience, Conductor Sainton got his best instrumental effects in the four numbers following the intermission. Wagner's Overture, "Rienzi," an "Aida" Fantasia, Komzak's Waltz Suite, "Love and Life in Vienna" and Victor Herbert's "American Fantasy" constituted this part of the program. Mr. Sainton conducted with unaffected dignity and sincerity, the men following with precision.

The audience was of good proportions, notwithstanding a bleak night calling for overcoats, sweaters and furs.

F. L. C. B.

SUMMER MUSIC IN NEW YORK

Russian Symphony to Give Concerts at Madison Square Garden

An additional movement to offset the decreased amount of summer music available in New York this year, as a result of the curtailment of the city's appropriation for park concerts, has been made by Mrs. R. W. Hawkesworth and Martha Maynard, managers of the Russian Symphony Orchestra. They will present the orchestra, with prominent soloists, in a series of promenade concerts in Madison Square Garden at prices ranging from 10 to 50 cents.

The first of the park concerts was given in Central Park last Sunday afternoon. As stated previously in MUSICAL AMERICA, the concerts, band and orchestral, will be given only two nights a week in Central Park, while other parks may get only one concert a week. In all there will be 218 concerts.

German Musician's Romance in New Zealand Shattered by War

Rudolf Kafka, German violinist, conductor and composer, arrived in San Francisco, July 3, from New Zealand, where he had gone to marry a New Zealand girl. Estrangement from his fiancée's family came with the outbreak of the war and the engagement was ultimately broken off. Kafka was interned for six months in a military prison with forty other Germans.

POLAND

The present European war is on the eastern front, raging exclusively over Polish soil. It is sweeping away every sign of civilization, destroying dwellings, devastating fields, gardens and forests, starving and exterminating human beings and animals alike. An area equal in size to the States of New York and Pennsylvania has been laid waste. Two hundred towns, fourteen hundred churches, seven thousand five hundred villages have been completely ruined. The losses in property destroyed, and in agricultural, industrial and commercial production brought to an absolute standstill, amount to \$2,500,000,000.

A total of eighteen million inhabitants, including nearly two million Jews, are continuously enduring the horrors of this gigantic struggle. Only very few could flee to the places which are still holding their own against the aggressors; the great majority, almost eleven millions of helpless women and children, homeless peasants, unemployed workmen, the very essence and strength of a nation, have been driven out into the open. Thousands and thousands are hiding among ruins, in woods or in hollows; feeding on roots and on the bark of trees.

To provide an immediate aid to this almost incredible number of sufferers, to concentrate the efforts of all who may be touched by so appalling a distress a General Polish Relief Committee has been formed on a neutral soil, in Lausanne, Switzerland. The President of that Committee is the greatest of Poland's living sons, Henryk Sienkiewicz, the writer; its members are all men of high standing, universally respected, representing the three parts of ancient Poland, all united by the one desire to lessen the sufferings of our countrymen without distinction of race, religion, or political opinion.

Unfortunately, though well organized, having its agencies in every part of the country, our Committee could accomplish comparatively little towards the succoring of a whole nation. The funds put into our hands were extremely modest. Poland has nothing more to give, for she is ruined, and the interest and sympathy of other countries are totally absorbed by other worthy causes.

A few Polish Relief Committees have been organized in this country, but however noble are the hearts of the organizers, however great the generosity of their supporters, the means so far collected will relieve but a very limited number of sufferers. And there are millions of families helpless, hungry, sick, succumbing.

In the face of such a disaster individual efforts must remain inefficient. Only a great wave of mankind's pity can surmount so immense a wave of human misery.

Only a great, enlightened, generous nation can help effectually our perishing multitudes.

Nobody knows better than I do the kindness and generosity of the American people. Ardent and prompt, warm-hearted, free-handed, they always respond with the enthusiasm of youth to everything that is true, sincere.

Is there anything more true than human pain?

Is there anything more sincere than the cry for help from those who suffer?

In the name of Christian charity, in the name of common humanity I, therefore, appeal to the great American people. They have already given much to other stricken nations; they may be tired of giving; yet I am certain that there is no soul in this noble country who will condemn me for asking, even before our thirst for liberty is relieved:

Some bread for the Polish women and children!

Some seed for the Polish farmers!

I. J. Paderewski.

A national American relief committee for the civilian population of Poland is being formed and the list of members will soon be published. Mr. F. A. Vanderlip, of The National City Bank, New York City, has most kindly consented to act as honorary treasurer of the Fund. Contributions may be sent to The Polish Victims Relief Fund, care of The National City Bank of New York.

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THE ART OF THE ACCOMPANIST

A Talk with Charles Gilbert Spross

Young Pianists Are Not to Suppose That They Can Fit Themselves for Accompanying Merely by Practising Piano Part of Songs in Privacy of Studio—Exacting Qualifications of This Branch of Profession

By HARRIETTE BROWER

ADVANCED students of the piano, eager to turn their music to financial account, have at various times applied to me to advise them how to make a start as an accompanist. They think that being able to play with considerable fluency and to read at sight with reasonable ease will insure almost instant success in the line they wish to take up.

A successful accompanist requires a much broader training; many other things are necessary. The fact that there are many other things required besides those mentioned, is usually overlooked by the aspiring young player.

It has occurred to me to refer the question of the various phases of the art of accompanying to several of our best known masters in this field. Surely men like Frank La Forge, Harry Gilbert, Richard Epstein and Charles Gilbert Spross could flood the question with the light of their wide experience, if they would.

Soon thereafter I had the opportunity to talk with Charles Gilbert Spross, and held him with questions on the subject.

Routine in Small Orchestra

"Yes," he said, "I have been actively engaged in this work for the past twelve years. I was carefully trained as a pianist, by Xaver Scharwenka and other masters. When I returned from Europe fifteen years ago, I determined not to go back to my home town, Poughkeepsie, and settle down there, but to stay right here in New York and work it out. I soon realized that to devote myself exclusively to the career of solo pianist was not just what I wanted to do; it was not exactly what I was fitted for. I had always been fond of ensemble and accompanying, and decided to specialize on that. I had a good technique, and was a very quick reader, both of which are necessary assets. I worked very hard from the start, read, studied, played for and with every one I could, and played in a small orchestra; this last was of inestimable value to me.

"Young musicians often ask my advice about making a start in this field; they even apply for instruction in it. I do not believe any one can learn accompanying by means of lessons; one must do the thing, and in the doing acquire the necessary experience. I am often asked to suggest a substitute when I am not able to accept an engagement myself. The first question asked in such a case always is: What experience has the substitute had? It is the experience which counts every time.

Four Qualifications

"The professional accompanist must possess a well-developed technique, be able to read almost anything at sight, to transpose at sight anything within reason, must have some knowledge of harmony, and chord progressions, also of foreign languages; needs a good memory, keen intelligence and sympathy to

go with all. Let us say a word on each of these points.

1. "Technique ought to be fluent and reliable, for some accompaniments are as difficult as any solos. Look at the songs in the modern French repertoire, Debussy and the rest; they are often very intricate and make large demands upon the technical and tonal resources of the player.

2. "Reading at sight. Of course the



Charles Gilbert Spross, Prominent American Pianist, Accompanist and Composer

competent accompanist is expected to be able to read about everything at sight. There are times, however, when this is well-nigh impossible, owing to the complicated score. It is generally expected, just the same.

3. "Transposing. Ability to put the accompaniment in another key at sight is a valuable attainment—really a necessity for the player. Singers often ask to have this done at the last moment, just as they are stepping on the platform. There is no time to think it out, much less try it over. If the song is to be changed but half a step, that is not so difficult; but sometimes it is to be raised or lowered a second, third, or fourth. So you see it is necessary for the player to be familiar with harmony and chord progressions.

4. "The player must be able to follow the words of the song, no matter in what language they are written; therefore some little knowledge of foreign languages is advisable.

Self-Possession Essential

"No matter how difficult the work in hand, the accompanist must never show any nervousness or anxiety; he must be perfectly cool, collected and at ease. This

is absolutely essential. Neither should he hurry the prelude or interludes of the song, as though he were in haste to get through with them. These are just as valuable parts of the song as the solo itself; to rush over them is inartistic and often annoying to the singer.

"The professional accompanist has an arduous task before him. When playing for the singer, he must be ready for every emergency, for the unexpected is always happening; he must be quick witted and keen, ready to support the singer in every way, to form a reliable background for the voice, to be sympathetic—in short, to be at one with the soloist.

"A competent and sympathetic accompanist is the greatest boon a singer can have. He can lead the performance to success, while on the other hand, an incompetent player may ruin the finest solo in the world. The singer realizes the advantages of having a reliable assistant; the best recital artists now before the public each have their special accompanists, with whom they travel the entire season. With this constant drill there must result absolute harmony between singer and player, while the latter can usually play the repertoire from memory. I never devote myself to one artist for a whole season, but play for a great variety of soloists. This plan has given me a large repertoire, and also the experience of playing for various interpretations of the same piece. For no two people sing a song in just the same way.

Attractions of Accompanying

"I like to do accompanying; I enjoy it much more than to play solos. In the latter case I may think of the audience or myself, but when playing for others I am absolutely at home, my one thought being to give the singer both the necessary freedom and support. I memorize very quickly and have a list of several hundred songs, which I can play from memory at almost a moment's notice.

"People who are preparing to take up this line of work think they will succeed by practising up songs and arias in the privacy of the studio. This is a great help, of course, but it will not insure against failure when they come to an actual encounter with the soloist. For, as I have said, it is the getting out and doing the thing that alone will give the necessary understanding, security, and experience."

Daily Music Journal for Los Angeles During Clubs' Biennial

A novelty in musical journalism is the "Biennial Daily Edition" of the *Pacific Coast Musician* published in Los Angeles, Cal., during the recent convention of the National Federation of Music Clubs. The various issues included accounts of the convention proceedings and articles concerning Pacific Coast musicians. The leading editorial in the June 29 number was devoted to comment on Leopold Godowsky's plea for a national conservatory as outlined in an interview in *MUSICAL AMERICA*.

As a closing suggestion, writes Guy A. Ourand in an article entitled "How to Obtain Failure in Music" in the *Musical Observer*, the advice might be offered as to one of the easiest ways in which teachers can meet with the greatest degree of failure. And that is by refraining from advertising in the musical publications or in the daily newspapers.

Meta L. Weidlich, the young soprano, has been engaged as soprano at the Trinity Church of Mount Pocono, Swiftwater, Pa. Margaret Wilson, daughter of the President, was formerly the soprano in this quartet.

MISSOURI TEACHERS HOLD CONVENTION

State's Musicians Heard in Fine Programs at St. Joseph—Re-elect Officers

ST. JOSEPH, Mo., June 27.—Discussions of standardization and other timely subjects and interesting musical programs occupied the attention of the Missouri Music Teachers' Association in its twentieth annual convention which was held here on June 22-25.

The opening exercises of Tuesday afternoon included addresses by Herbert Krumme, chairman of the executive committee; Wort Morse, president of the association; Alfred G. Hubach, secretary-treasurer, and George Enzinger. Then followed a concert program presented by Mary Kinnaman Sauer, Juanita Bertrand, Mrs. J. G. Morgan, Mrs. Weller D. Gore, Charlotte Allen and Opal Louise Hayes, who played twelve piano preludes of her teacher, N. Louise Wright, vice-president of the association.

On Tuesday evening a concert by St. Joseph musicians enlisted the talents of Grace Shannon, Mrs. Lawrence Weakley, Joseph Kneer, Edna Black, Ralph Parland, Violet Robinson and Pearl Lowell.

Wednesday morning was devoted to conferences, that concerning the organ being led by Lawrence Robbins. Jessie L. Gaynor, the popular composer, gave a valuable talk in the piano conference, and others who participated in this were: Mrs. Anna Heuermann, N. Louise Wright, Louise Parker and Sarah Barnes. In the Wednesday afternoon concert the artists were: Ruth Johnson, Oscar Wagner, Herman Springer, Mrs. Allen Taylor, Mrs. Raymond Havens, Edna Forsythe and Geneve Lichtenwalter. An organ recital was given later in the afternoon at Christ Church, with the assistance of the church's choir, Mrs. Mary Rich Lyon, director. Participants in the program were: Mrs. Lyon, Grace Stringfellow, Donovan Roberts, Mrs. Paul Litts, Lawrence Robbins and Ruth Sligh.

For Wednesday evening the program was divided between St. Louis musicians and Frances Ingram, the prominent Chicago contralto. Miss Ingram's varied program and her expressive delivery and lovely voice evoked warm admiration. Her accompanist was Amy Aldrich. The St. Louis artists were: Mrs. Carl Luyties, Tyrie Lyons, Clara Meyer, Gertrude Henneman and George Enzinger. Mabel Irene De Witt of Sedalia also appeared in this concert.

Thursday was taken up with conferences, an outing, the business session and dinner. The violin conference was led by Wort Morse and E. L. Coburn led the public school music discussion. The voice conference of the following morning had Joseph A. Farrell as its leader. The current officers were re-elected on that morning.

In the Friday afternoon concert the performers were Helen Scoville, Daisy Melvin, Frances Jones, Herbert Krumme, Bessie Bun Hulsizer, Harold Leake and Wort Morse. For the evening's program the following were scheduled: Pearl Weidman, Helen Wadsworth, Ralph Page, Lucille V. Vogel, Ella Van Huff, Elma Medora Eaton, Mrs. Allen Taylor and Mrs. Raymond Havens.

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FINAL CONSIDERATIONS AS TO A NATIONAL MUSIC DRAMA

Practical Conditions of Production—Periodic Festival Character
Essential—Financial Considerations—Relation to Present-
Day Theater—Ultimate Aim

By ARTHUR FARWELL

BEFORE quitting the ground of speculation and analysis with regard to an American Music Drama there is one important remaining aspect of the matter which should not be left untouched, namely, the circumstances and conditions under which such a drama should be given. This involves the social and economic status of the production, its times and seasons, and the determination of its eventual stage.

Taking the latter subject first, we have already been compelled by the fundamental factors in the matter to conceive of this drama as produced upon an outdoor stage. Chief of these factors is that the *people's* music drama in America, roughly adumbrated by the community pageant and closely approximated by the California "Grove Play," has already been allotted and dedicated to the outdoor stage. In other words, in those approximate forms of music drama which embody the larger aspects of popular and national ideals, the people themselves have expressed their preference for the outdoor theater. This is a fact not to be opposed, but to be seized upon and employed by the creative individual who seeks to formulate such a drama as we are considering, if he is to turn into the channel of that drama the creative forces and sentiments already in operation or in existence within the nation.

Reasons for Outdoor Stage

Beyond this chief matter, there are several other considerations which point to the outdoor theater in this connection. One of the foremost is the admission of the community itself to the stage, as participants in the drama. This great extension of the *dramatis personae* beyond the resources of earlier dramatists, musical and otherwise, appears to demand such an extended stage. Again, in the enactment of this drama under the open sky, close to all the visible realities of nature, lies something which seems peculiarly appropriate to this young, rugged, pioneer nation, a nation healthful and optimistic as nature itself. The hothouse conditions of the indoor theater, as well as the maelstrom of debasing commercial circumstance in which its ideals have been all but swallowed up, are such as effectually to destroy it as a prospective home for a national drama of high dramatic and spiritual altitude. In fact it may be imagined that an American drama will rescue man from the morbid condition into which much of modern European drama has taken him, and restore him to his rightful and close relationship to nature. Not that it will do this by so crass a procedure as merely to show him in more immediate contact with nature, but rather by showing the eternal bonds which link his higher nature with that vivifying aspect of the world which we commonly call nature, through which he has evolved. However this matter may be handled, it cannot but derive a significant advantage from outdoor presentation.

A special and huge indoor auditorium for such a national drama is not to be compared, in its possibilities or its ap-

peal, with the outdoor theater, whether the latter is wholly natural or follows Greek conventions. It may be conceived by many persons that some special form of indoor theater designed for the purpose, as in the case of Wagner's theater at Bayreuth, will fulfill the requirements of an American music drama. There are two reasons why this is to be regarded as in all probability an erroneous conception. The first is that it swings us back from the characteristic form of people's music drama, which the nation is already creating, to something approaching, as with Wagner, too nearly to opera and opera's limitations. The second reason reverts to the last of the four essential principles for such drama postulated in an earlier chapter, namely, it must be universally applicable to actual present human conditions. The tremendous size of the country, the democratic nature of the dramatic institution required (Wagner's is far too aristocratic for us!), the enormous population to be accommodated, the practical impossibility of constructing the great quantity of special theaters which would be required—all these matters point to a drama which can be staged with comparative ease and with effectiveness anywhere, by the simple initial process of selecting a suitable outdoor spot and providing seating accommodations for the spectators. In short, all the indications are that our national musical theater will be a modified Greek theater, the chief modification being an abandonment of the conventions of the Greek stage and a transforming of it into the Theater of Nature. A natural spot well adapted to the visual "framing" of the drama, faced by an amphitheatrical auditorium, permanent or temporary, of large capacity—this is the theater indicated for such a drama as we are conceiving.

Stadium as Stage

The stadia of our colleges, which have recently been made to serve for the giving of certain of the Greek dramas, are not adapted with any gratifying appropriateness to the type of drama which we are considering. They are too large, and are usually of the wrong design for this purpose, making it necessary to use only a segment of the amphitheater, a makeshift process which offends the eye and disturbs the sense of fitness. Also in such a stadium one must have recourse to artificial scenery or some sort of artificial background, which detracts at once from the nature character which we conceive to be one of the fundamental elements of a national American drama. Nature is better represented in an indoor theater than by scenery or any device out of doors in a stadium. If we are out of doors we may as well have the real thing. Moreover, the stadium, again, is a special academic institution, primarily designed for athletics, and is unimaginable as a type of edifice to be constructed especially, and least of all in many places, for the purposes of drama.

The determination of an outdoor stage brings us to the question of climatic appropriateness. Here it may be said at once that the national drama, which

we are conceiving is in no sense to be considered as a casual and regular commercial amusement of the people, but rather a profound and inspiring ceremony to take place annually or at such intervals or seasons as may be considered desirable. The giving of such a drama will represent to a community an undertaking similar to that of giving a modern community pageant, though an undertaking simpler and less diffuse, and this will not recommend itself as anything more frequent than an annual event, as in the case of the "Grove Play." There is no place in America where such a periodic outdoor presentation could not be comfortably and satisfactorily given. Pageants are now everywhere thus given in this country, with no greater inconvenience than occasional postponements of a day or so because of inclement weather. In some parts of the country fair weather can be depended upon at certain seasons with absolute certainty, and in most others with reasonable certainty, as our numerous pageant performances show.

Periodic Festival Character

The performances of the Greek drama were religious festivals associated with, and held at, certain seasons. In their element of periodicity, coupled, it is to be understood, with their seriousness of import and loftiness of artistic aspiration, lay one of the most powerful factors of growth. Wagner appreciated this full well when he separated his "German drama" from the world of ordinary commercial amusement and restricted it to festival productions. Since the Bayreuth festival, however, begins and ends with the work of one man, it forfeits the opportunity of such continuous growth. At Oberammergau, the fact of the periodic festival character of the "Passion Play" is indispensable to the maintenance of its dignified status. The California "Grove Plays," as has already been remarked, are in great measure indebted to their periodic festival character for their high development. Never will a drama of sufficient exaltation to be nationally representative lift itself from the shallow and unhealthy swamp of the ordinary amusement theater of our American cities, where one root constantly displaces another and none can gain anything more than a flimsy hold. A representative national drama cannot be expected to appear otherwise than in some form of recurrent festival, and in circumstances not affected by the miasmatic atmosphere of our city theaters. Such a drama will have no more to do with the daily, or, rather, nightly diversions of the people than did the drama of Greece, or that Wagner's music drama, in his original conception, did with the theatrical amusements of the German people. Wagner, however, was so unfortunate as to cast his drama in a form which made it possible for commercial managers to drag it into the coils of the operatic routine that he so greatly loathed. He had, however, be it noted, to wrench himself away from those coils to bring that drama to birth.

The American drama which we conceive is given by the people, and the people share in its presentation. They will do this not only disinterestedly, but with positive joy, since it gives them an unprecedented opportunity and quality of self-expression. Here again the American people have declared themselves, by the manner in which they have thrown themselves into the presentation of the pageant. When the pageant-maker truly turns dramatist, and creates a channel of national dramatic utterance, he will give them a far greater opportunity of self-expression.

Financial Aspect

There is no reason why there should not be a paid admission for this drama.

It is not likely, at the outset at least, to have municipal or governmental subsidization. If the people who present it have no direct money return, any more than do those who participate in pageants, there is no reason why they may not have an indirect money return through the net proceeds of the performances, which may be applied at will to bettering the condition of future festivals, or to some other desired phase of civic betterment. The drama, however, must be given strictly for itself as an end, as a mode of community self-expression, and on no account for any ulterior object.

It will probably always be necessary to make a more or less substantial return to certain individuals who, as indispensable specialists, must give vastly more time and efforts to the production than the casual participants, who will not be called upon for more than several rehearsals and a few performances. It may be that a few principals will always be drawn from the ranks of those who make acting a profession, and who will be paid for their services. Similarly, literary and musical work requiring large expenditures of time, gifts and effort, will usually demand and deserve recompense, as well as work in inventing and rehearsing the dances. The business management and support of the undertaking will be similar to that of the pageant, involving an initial guarantee fund provided by members of the community, and the production and management will invariably be under the control of the people of the community for which the drama is to be given, through committees and officers determined by themselves. The dramatic company is thus composed first of the people themselves who, assuming practically the rôle of the Greek "chorus," produce the drama with the aid of certain required specialists whose co-operation they invite and whose services they recompense. As the whole matter rests with the people, and depends upon their participation, no such drama can be given by an independent commercial company, and any degree of commercialization sufficient to produce a disintegrating effect upon the artistic ideals of such a drama is practically eliminated.

As the majority of the members of the community who would take part could not be expected to give more time to the production than they now give to a pageant, there could not be such a thing as a "run." Several performances would be given, say three or four—sufficient to afford an opportunity for practically the entire community to witness the production. This is a matter to be determined by the relation of the size of the auditorium to that of the community, including a consideration of the extent to which the adjacent region is intended to be interested and served.

This national music drama, then, the full-blown flower, shaken free from the earlier forms and conditions which were the soil of its growth, is a drama of the people, democratic beyond all drama before it, which shall embody the faith and ideals of the people, and thus ultimately of the age itself. In no lesser significance is a national music-drama to be conceived if we of America are to find our equivalent for that which Greece achieved through her immortal lyric dramatists and Germany through her immortal Wagner. With no lesser object is the struggle for the realization of such a drama worth while.

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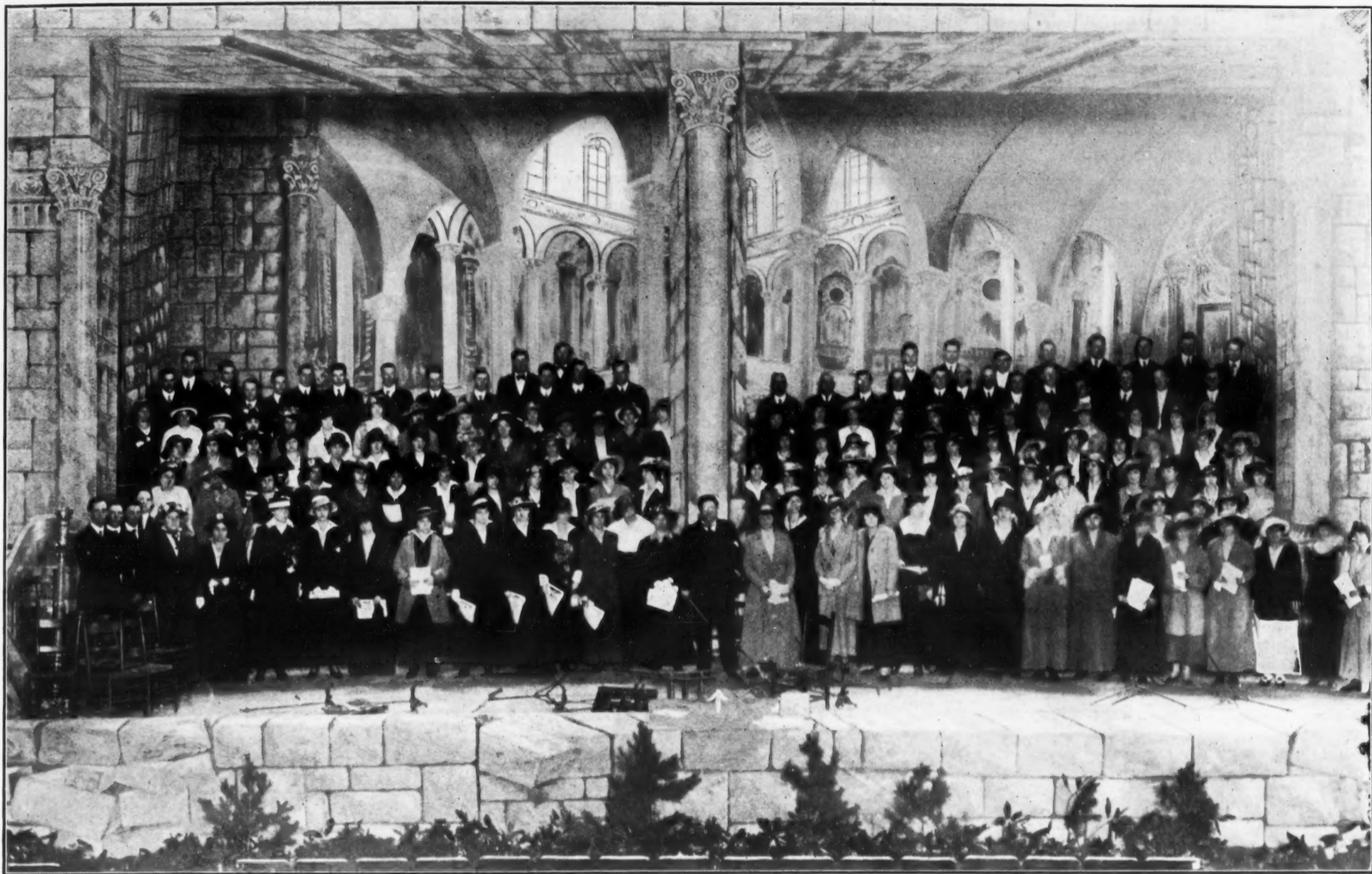
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Members of Festival Chorus, Raleigh, N. C. The Arrow Indicates Albert Mildenberg, the Conductor

ALBERT MILDENBERG, dean of Meredith College Department of Music, Raleigh, N. C., recently directed and staged a brilliant festival with the aid of the New York Symphony Orchestra and the Raleigh Choral Society of three hundred voices. The Arena, which seats nearly 5,000 persons, was transformed by Mr. Mildenberg and his scene painters and stage carpenters into a veritable Italian Renaissance palace, which made a beautiful setting for Dam-

rosch's Orchestra and the chorus. Further, Raleigh has set itself a record by giving a splendid festival which left a surplus.

The setting shown in the above picture was built and painted under the direction of Mr. Mildenberg from photographs and sketches brought from Italy by him.

Mr. Mildenberg has been but one year at his new post in the Meredith College and is enthusiastic over the splendid musical equipment of this old and respected university for young women.

His faculty consists of specialists in each department, and the concerts and recitals given by the students maintain a high standard.

The choir of Meredith College, of Christ Church and in fact all the churches, together with a strong body of voices from Wake Forest College, made up the splendid chorus of the festival. The festival was given under the auspices of the Woman's Club of Raleigh. The festival committee comprised: Sadie C. Duncan, chairman; Mrs. Horace R. Dowell, vice-chairman; Mrs. George J.

Ramsey, secretary; Dr. E. Delia Dixon Carroll, president of the club; Mrs. T. Palmer Jerman, first vice-president of the club. The soloists were Grace Kerns, Merle Alcock, John Campbell, Milla Picco and Albert Saslavsky.

Walter Damrosch paid Mr. Mildenberg a high compliment for his conducting in the festival.

Mr. Mildenberg is at present visiting New York and planning the musical events for Raleigh for next season, which will include a week of grand opera by a splendid company.

Kathleen Lawler Shows Marked Advance in Portland Recital

PORTLAND, ORE., July 2.—On the evening of July 1 Kathleen Lawler gave a concert at the Heilig Theater. The auditorium was filled and she was given an enthusiastic welcome. Since her last concert here three years ago, when she sur-

prised everyone by her artistic work, she has gained much in experience and development. Her voice is a beautiful coloratura which, while excelling in brilliancy and flexibility, has also a charming sympathetic quality. She was recalled repeatedly and received many beautiful flowers. Represented on the program were two Portland composers, Marion Bauer with her "Star Trysts"

and "The Linnet Is Tuning Her Flute," and Harold Milligan, with his "I Came with a Song." Mordaunt Goodnough was an excellent accompanist. H. C.

Fritz Kreisler's next tour of this country will begin on the Pacific Coast in September, and he will play more than 100 times during the season of 1915-16.

Harpist Cortese in Ontario

After the close of a successful season Angelo Cortese, the harpist, is resting at Lake Huron Beach, Sarnia, Ontario, for the summer. He is also working on new programs for next season. Mr. Cortese in addition to his concert work conducts at Memphis, Tenn., what is said to be the largest harp school in America.

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ECHOES OF MUSIC ABROAD

Lilli Lehmann to Coach Singers in Mozart Traditions at the Salzburg Mozarteum Every Summer—Charpentier Conducts His "Louise" for the First Time at Louise Edvina's Request - Two New German Operas with Italian Subjects to Be Produced in Germany Next Season—Elgar's New "Polonia" for Poland the Result of Inspiration of Many Years Ago—Munich Opera Patron Remembers Orchestra and Choristers in His Will—Patti Donates Her "Carmen" Slippers to Relief Sale in London—Portugal's Only Distinguished Pianist Succeeds Stavenhagen in Geneva

LILLI LEHMANN, that empress of lyric art, does not yet consider her labors of love on behalf of Mozart completed. Not content with seeing her dreamed-of shrine for her special idol embodied in the recently inaugurated Mozarteum in Salzburg as the result of her summer Mozart festivals in the beautiful white town in the Salzkammergut and the general propaganda she has carried on, she now announces that from next year on she will devote two months every summer to coaching gifted singers in the art and traditions of Mozart singing at the Mozarteum.

Here is an extraordinary opportunity for which there will inevitably be every

year a great many more candidates than can possibly be accepted. Mozart lovers and the opera world generally will hope that from such a "master school" there may again come singers who understand and can illustrate a Mozart legato and the Mozart recitative.

FOR the first time, strange as it may appear, Gustave Charpentier conducted a performance of his "Louise" at the Opéra Comique in Paris just a few days ago. The performance was a special one given in aid of the war victims, and the Louise of the occasion, Louise Edvina, personally requested the composer to lend the special interest that his

presence at the conductor's desk could inspire.

Paris is not in the mood these days for going to the theater very much, but it crowded the Opéra Comique—where Edvina served most of her "apprenticeship"—for this performance of "Louise" for three reasons, according to the London *Observer*: First, because of the special object of the performance; secondly, because Edvina sang, and thirdly, because Charpentier was conducting it for the first time.

FIRST of the autumn premières of new German operas will be that of "Mona Lisa," completed by Max von Schillings in time for production at the beginning of the season just closed, but held over for the hoped-for less troublous times. With the public mind now more or less adjusted to the prospect of having a long-drawn-out struggle, the opera houses in Germany are showing symptoms of elaborating, in moderate measure, upon their conservative répertoires of the first year of the war.

The "Mona Lisa" première will take place at the Stuttgart Court Opera, of which von Schillings is the musical director, on Sept. 26. Productions will follow at the Vienna Court Opera on Oct. 4 and the Berlin Royal Opera on Oct. 15. Richard Strauss, who has shown a friendly interest in the composer since his first work, "Der Pfeifertag," was produced in Berlin eleven or twelve years ago, will direct the Berlin performances. Considering the Italian atmosphere of the subject, it will be interesting to see whether the present tension of feeling between Germany and Italy will prejudice the success of the new work in its German composer's country.

Prima donnas who essay the leading rôle are going to be hard put to it to impersonate the lady with the enigmatical smile immortalized by Leonardo da Vinci. That unique painter, poet, mathematician and inventor of the Italian Renaissance is naturally one of the leading characters in the opera.

Another new work woven around the life of a historical Italian personality by a German composer which will be heard next season in Germany is Hans Pfitzner's "Palestrina." During his year's leave of absence from the Strassburg Municipal Opera Pfitzner has completed the score. With the great Italian composer of church music as the hero of the opera, the Council of Trent provides the background of the action.

"Mona Lisa" and "Palestrina"! From the very nature of their subjects and of their respective composers, two outstanding personalities among Germany's creative artists of to-day, these two works should make a strikingly interesting pair of novelties to make notable the opera year of 1915-16.

CELEBRITIES of the musical and dramatic worlds donated a unique collection of personal souvenirs for the sale held in London last week in aid of the Three Arts Employment Rooms. Perhaps the most interesting gifts received by Clara Butt from her fellow musicians for the sale were Adelina Patti's contributions. One was a pair of tiny slippers reposing in a fascinating old wooden box, which bears the name "Adelina" on the silk lining and a picture of the singer's home on the lid. They are the slippers that were worn by Patti every time she appeared in "Carmen." There is also a white fan, dated 1859, which she used in "La Traviata."

SIR EDWARD ELGAR's new symphonic work, "Polonia," composed expressly for Ignace Paderewski's Polish Relief Fund Concert at Queen's Hall, London, on Tuesday of last week, comes as a kind of natural war sequel to the same composer's "Carillon," written for King Albert's Book last Christmas. But the inception of this new Symphonic Prelude, as it is officially described, really dates back many years before the outbreak of the present great struggle.

For, while the immediate impetus was supplied by Emil Mlynarski, the Polish conductor of the Scottish Orchestra of Glasgow, who, in view of the assistance

[Continued on next page]



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ECHOES OF MUSIC ABROAD

[Continued from page 12]

rendered to the Belgian relief fund by the "Carillon," suggested two months ago that a Polish work should be written for a concert specially devoted to Polish music, it was at his old home in Herefordshire that Sir Edward received the original inspiration for it.

Almost immediately opposite the Elgar house there stood the ancient home of the Bodenham, the then heir to which married in 1850 a noble Polish lady, and from their descendant, Count Lubinski-Bodenham, the Squire of Rotherwas, Sir Edward learned much of Polish history, thought and feeling during his residence in the adjoining parish. As he himself says: "Mere book work was never so happily supplemented."

It was thus that the composer was first seriously attracted to Poland. When Mlynarski approached him on the subject of the work that has now taken shape as "Polonia" this experience recurred to him. "That some sort of symphonic prelude might be a practical and perhaps even a useful tribute to my friend Paderewski for his concerts in connection with the Polish victims relief fund, was the final inducement to attempt to weave into a concise movement some national tunes."

As to "Polonia" itself, it commences, according to Robin H. Legge, in A Minor, with some original introductory matter, but the material mostly used consists of three national airs, "Z Dymem Pozarów," in a slow tempo; "Jeszcze Polska nie zginęła" ["Poland is not lost yet"], and a third. Sir Edward says that he selected these three tunes from many suggested to him by Mlynarski as being the most suitable for a work designed to appeal to national feeling. They are well contrasted, especially rhythmically. After the statement of the themes there occurs a most impressive episode, subdued in tone and color, in which the composer quotes a theme from Paderewski's Polish Fantasia, and a few bars from a familiar nocturne by Chopin, thus linking the two greatest of Polish musicians.

A public already deeply impressed by "Carillon" awaited "Polonia" with the keenest interest. The report of its reception is yet to come, but the *Daily Telegraph's* critic declares that "if Elgar can produce two master works as the direct result of war he will have achieved that which never before has been accomplished in music's history!"

IN Germany a patron of music or any other of the arts is called a Kunstfreund (literally, friend of art). A wealthy Kunstfreund living in Munich, named Bürckl, who died not long ago, made a bequest that indicated an uncommonly thoughtful appreciation of the essentials in performances that afford enjoyment.

By his will Herr Bürckl left £8250 for the members of the orchestra at the Munich Court Opera and also a substantial sum for the men and women of the chorus. His reason for so doing, as he expressly emphasized, was that he wished to show his gratitude to both the orchestra and the chorus for all the pleasure he had derived from their share in the performances he had attended at the Court Opera.

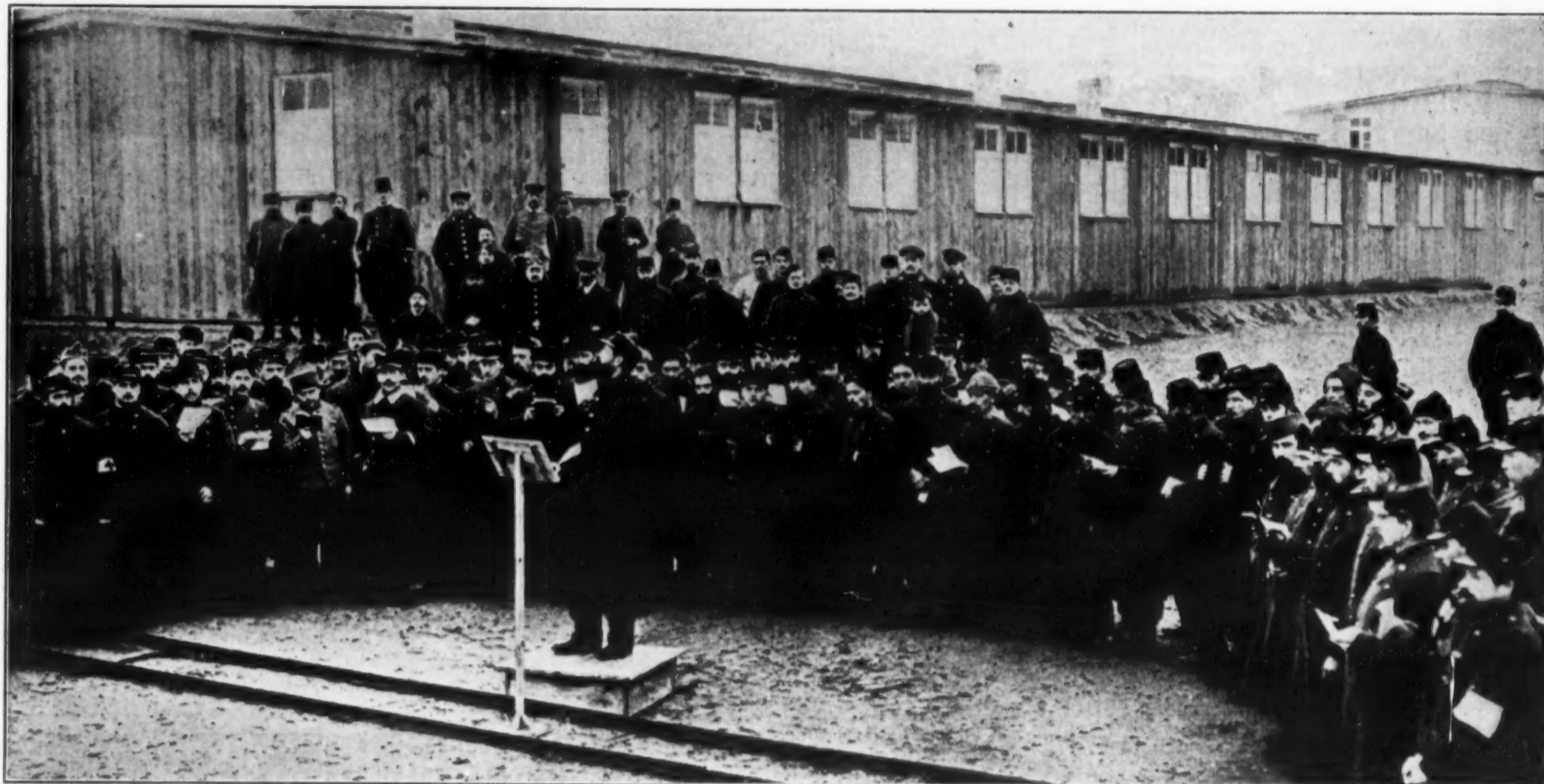
SO seldom do vocal students interest themselves seriously in any branch of music outside of their own immediate field that when a young singer does come along who is really an accomplished musician one instinctively reads in the unusual equipment an augury of ultimate success. Marcella Sembrich with her unique position in the world of singing artists based on her threefold artistic equipment as singer, pianist and violin-

ist will ever remain a pattern and an example for the younger generations of aspiring song-birdlings.

How many young singers can play any instrument well enough to make a dignified concert success with it? Yet this ability is accredited to a new soprano named Marguerite Nielka, who has been making her London debut in a dual capacity. It is, of course, as a singer that

at Deauville, but will be exhumed when circumstances permit of its transference to the family vault of the Rinskopfs at Ghent."

Ostend was famous for its summer concerts. No other European resort has ever been able to boast such a brilliant series studded with stars of the lyric world as Rinskopf arranged at the Kursaal every summer. Almost every cele-



Prisoners of War in Germany Holding a Choral Rehearsal

Music in one form or another has proved a solace to many of the prisoners of war in the belligerent countries. The picture shows a rehearsal in progress at one of the camps in Germany where the French prisoners have organized a choral society. They look forward to the practices and take keen delight in painstaking work under their conductor

she aspires to winning success, and in this rôle she appeared at the farewell concert Henri Verbrugghen gave with the London Symphony Orchestra before leaving to become director of the new Conservatory of Music at Sydney, Australia, when she sang a Mozart air and songs by César Franck and Bachelet. But just a few days before she had proved herself an accomplished violinist at another concert by playing the violin part of César Franck's Sonata for violin and piano. In fact, her special hobby while she was in Paris studying with Jean de Reszke was to play chamber music with Terrhave and Salmon.

With five languages and eight or nine important rôles to start with at her finger tips, she would have made her debut in opera this year but for the war. Her attention has been diverted for months past to Red Cross work instead.

AMERICANS who have been in the habit of visiting Ostend will remember Léon Rinskopf as an integral part of the famous Belgian resort in the summer months, for up to the outbreak of the war he had been the conductor-in-chief of the Kursaal Concerts for twenty-five years. News of his death has just reached London, where he conducted a concert in aid of his fellow countrymen just two or three months ago.

The card announcing his death is thus literally translated by its London recipient: "In the absence of the family, who are held up in Belgium by the German occupation, a group of devoted friends assisted, with grief, at the final moments and at the funeral of M. Rinskopf, who died at Deauville-sur-Mer in the fifty-third year of his age. The body has been provisionally deposited in the cemetery

brated singer, from Caruso down, has sung there at one time or another for the summer visitors. But quite apart from these activities Rinskopf was one of the most conspicuous figures in Belgium's music world.

SOME of the musicians at the front are evidently determined to improve the waiting hours in the trenches by adding to their musical resources. A music dealer in London has received from one of the London Scottish regiments in Flanders an order for some miniature orchestral scores, accompanied by a remittance of a five-franc note. As it could not be to follow the music at a concert within sound of the guns that he wanted the scores the soldier must have sent for them for a subject of study in his leisure moments. Scores studied amid such conditions must necessarily leave an indelible impression on the mind.

A story told by a writer in *The Nation* is worth repeating. Under the heading "From the Front" it runs thus:

"Scene: Improvised sing-song, to which a number of German prisoners were admitted as a special favor. Officer running it returns after a brief absence to find the sergeant left in control of the program announcing the following 'item': 'Our friends Fritz and 'Ans will now oblige with the 'Ymn of 'Ate.'"

And not to be outdone by the more legitimate news vehicles, *Punch* contributes this dispatch "from the front": "All battalions were recently warned to keep a careful watch for any contrivances which the Germans might use with the object of producing poisonous gases. Shortly afterward a certain regiment on taking over some trenches found an old bagpipe left in the lines. At once the

colonel sent the following message to brigade headquarters: 'A weird instrument has just been discovered in my trenches; it is believed to be used for producing asphyxiating noises!'"

FOR the post left vacant by the recent death of Bernhard Stavenhagen the Geneva Conservatory of Music has engaged the Portuguese pianist, Vianna da Motta, who made his home in Berlin for many years prior to the season just past. This artist, who thus becomes director of the master class in piano playing at the largest music school in Switzerland, made a tour of this country some ten years ago. He had gained an enviable standing in

Berlin's professional ranks, but because of his country's official sympathy with the Allies he found it the better part of discretion to leave Germany in the early stages of the war.

One of the foremost of Spanish pianists, Maria Cervantes, died suddenly last month. She had been a pupil of the late Raoul Pugno in Paris, but made extended tours through the various European countries and was recognized as one of the most gifted of the younger women artists.

THE Beecham-Ronald Promenade Concerts have come to an end in London. The audiences would have looked large in a hall of moderate dimensions, but they were lost in the spacious auditorium of Albert Hall. A feature of one of the last concerts of the series was the first performance of the Overture to Dr. Ethel Smyth's as yet unproduced opera, "The Boatswain's Mate," which would have been given in at least two German cities last winter if the war had not "changed all that."

J. L. H.

Daughter Born to Augusta Cottlow

A cable has been received from Berlin announcing the birth of a daughter to Mr. and Mrs. Edgar A. Gerst. Mrs. Gerst is known in the musical world as Augusta Cottlow, the pianist.

José Mardones, the basso-baritone of the Boston Opera Company, who will appear next season under the management of the Booking and Promoting Corporation, will sing at Pittsburgh, New Castle, Wilkes-Barre, Utica and many other cities.



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HOW TO GET ENGAGEMENTS: PROBLEM OF YOUNG ARTISTS

With Music Clubs Expecting Silken Quality for a Calico Price, Musicians Must Be Prepared to Give \$1.25 Value for Every Dollar Received—Folly of Singing for "Ice Cream and Cake"—Various Details Necessary to Advancement of Beginners in Profession

By L. E. BEHYMER

[The following is a reproduction of an address delivered by Mr. Behymer, the Pacific Coast Impresario, in the Students' Symposium of the National Federation's Biennial at Los Angeles]

THE hardest managerial problem to-day is to act as a clearing house for engagements of the young concert and operatic beginner. There is so much to be equalized. Practically every manager, committee man or woman, every concert manager, heads of church choirs, or proprietors of college or school, apparently desire to purchase their musical commodity, whether vocal or instrumental, as cheaply as possible. In dealing with club women, we find them demanding a maximum of art or service for a minimum of price. The club woman of to-day has, for some reason or other, been unable up to the present time to accept and pay for values on an equitable basis. In gowns they can easily distinguish between calico and silk, and pay for such goods accordingly, but in voices and musical values they desire a silken quality for a calico price. They do not demand this from their dentist, their physician, their jeweler or their bootmaker.

Our Greedy Public

It is imperative for the beginners, however, to be heard in public, and they must go properly equipped. I demand from my artists, whether beginner or the finished product, one dollar and twenty-five cents worth of value for every dollar received in return for their services, and it should be that way, because the American public demands more for the amount of money paid than any other public in the world. Let a Gadske, a Schumann-Heink, a Gluck, a Bispham, a Farrar, a Kreisler, an Elman, deliver the most finished program in his or her repertoire, and the insistent demand for encores will lengthen the program at least one-third, and then requests will be insisted upon that David Bispham recite "Danny Deever," Schumann-Heink sing "The Rosary," McCormack, "I Hear You Calling Me," Gadske, "The Walküre Cry," or Kreisler or Elman give Schubert's "Serenade."

In preparing programs, have at least six of them ready at any and all times to submit to committees, show them you are versatile, for invariably they will ask for something that you have not included; and above all, know your programs by heart, both the music and the words. It looks well to carry something in your hand if nervous, but be prepared to give your entire program without reference to anything but your brain force. If singing a French, Italian, German or Russian song, be sure that you know its meaning in English; that you have the story of the song so that you will be sure to interpret every part correctly. Study your enunciation continuously; remember no matter what the language you must sing to be under-

stood, and very often your auditor has divided his attention into three parts—first, to his guest by his side; second, to a remembrance of the person who has sung or played the same number before on some other program, and third and last, to you who are giving the best you have for his entertainment.

Some Delinquencies of Clubs

The clubs of to-day are a little loath to take beginners. They seem to overlook the fact that unless they give you an opportunity to be heard and pat you on the back when you have done well, that they have done nothing whatever to furnish the incentive for your continuous labor toward perfection. They overlook the fact that you must eat, have a roof over your head, wear clothes, and occasionally rise to the dignity of riding in a taxicab to keep your appointments, and to do so must have not only their continued patronage but an occasional indorsement when you have done exceptionally well that would be an "open sesame" with the board of another club in their vicinity.

There is one more trouble in clubdom which the beginner is liable to be unable to break away from. That is the club or the woman who is giving a lawn fête, or a lodge which is keeping open house, and whose projectors think that a dish of ice cream and a piece of cake is sufficient remuneration for the vocalist or instrumentalist who is giving the best of his art for such entertainment. But neither of these projectors would think of requesting their grocer to furnish the tea or coffee served or the caterer the ice cream or cake for the same opportunity of being present and partaking of the refreshments.

Get What You're Worth

If your work is worth anything it is certainly worth at least five dollars, and see that you get it; and if you are encouraged by their encores and give them additional numbers, then certainly you are worth more the next time you return than at first, so demand it or let them get some one else, for refreshments can never pay your railroad fares, your hotel bills, or for the lessons that you have taken.

There is plenty of opportunity, both in the concert field and on the operatic stage in Europe and America to-day, for the American musical student, but you must be serious and as perfect as possible in your work. There is no short cut in musical supremacy. There is but one slogan, at least in this country, and that is, "Make Good."

Quality, Not Quantity

I think this is the dawn of a brighter day for the musical student of America. I believe our clubs are beginning to recognize quality instead of quantity. In the past very often it has been "How many have you on the stage," like the minstrel show, "twenty-four of them; count 'em." Now they demand lesser numbers but better quality. Gradually they are learning to know that those who speak with authority cannot be purchased for a song.

In addition to perfection in your vocal

and instrumental art, for success you must carry with you neatness, taste in dress, a courtesy that is unfailing, an unruffled temper, a very sane mind both in travel as well as in the delivery of your work; a receptive mind as well as a receptive mood; no subsidy of any character except that of delivering more than you are paid for.

Remember, just to have a song dedicated to you, no matter how badly it is composed, is not a sufficient repayment for such advertisement when you are compelled to sing it before audiences who not only recognize its bad points, but wonder why you included it in your repertoire. It is very cheap and hurtful advertising for yourself.

Silliness of Harking Back

I often wonder where the employers of talent will land who demand nothing but names, and who really live to a certain degree in the past; who are continually lamenting that Patti, Gerster, Emma Abbott, Jean de Reszke, have left the concert and operatic stage. They have placed a standard that is apparently beyond the limitations of the modern artist and are not content with those who are presented for their entertainment at the present time. How are we to please them? Who are we to send to them? Certainly the modern singer is just as capable, just as versatile and just as brilliant as any of those who have gone before. Music has advanced just the same as chemistry, electricity, or mechanics; the voice of to-day sings far better than the voice of yesterday because the musical demands of to-day are far more strenuous than those in the time of Patti or Tamagno.

Undoubtedly, if Farrar had lived fifty years ago, or John McCormack had been alive in Napoleon's time, or if a thousand other singers that the world has to-

day had lived a hundred years ago, their names would be on the book of musical fame just as brightly emblazoned as those who have passed before. The singer or instrumentalist of to-day has a broader vision, a broader field, and the entire world will not focus its admiration, its encouragement or its laudation on any one particular star. The musical avenue has broadened and there is no reason to believe that if you follow your own impulses to give the world the best you have and to continue to improve the talents that you have, but that you may become a head-liner at least in your own city or State, if not in the nation that is proud to acknowledge you as at least one of its useful citizens, if not one of its most brilliant musicians.

Deliver the goods, demand pay for the same, take into consideration the size of clubs, population of towns, seating capacity of the auditoriums; do not demand too much, but remember that values delivered are worth values in return.

John McCormack's two children, Cyril and Gwen, have been living in New York with the famous tenor.

"Cyril is seven and Gwen is five," explained the singer to a *Telegraph* writer. "I don't think either of them will ever be singers, at least not Cyril. He says, 'I'm not going to sing; I'm going to work.' He doesn't think I work."

"He knows many of my songs from hearing them so often. One of them he likes, 'Mollie Brannigan,' and it is a good song. One day at the theater in Sydney he was there and he was disappointed because I did not sing 'Mollie Brannigan,' and he said, right out loud so everybody could hear, 'Mamma, why don't you sing 'Mollie Brannigan'? If he doesn't I'll go down there and sing it myself.'"

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REMENYI PUPIL WINS PRAISE FROM IGNACE PADEREWSKI



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Rosamond Young, Artist-Pupil of Adrienne Remenyi at the von Ende School of Music, New York

Rosamond Young of Boston, a former pupil of the New England Conservatory of Music, who came to New York last year, first studying with Oscar Saenger and since then at the von Ende School of Music with Adrienne Remenyi, distinguished herself by being awarded the gold medal in the Singing Department at the latter school. David Bispham was a member of the jury.

At the annual concert of the von Ende School of Music, at which Paderewski was present, the noted pianist was impressed with Miss Young's voice and her interpretative gifts, and particularly referred to her delivery of the dramatic *Lia* aria from Debussy's "L'Enfant Prodigue."

Frederic Hoffman Sings Kowalski Songs with Lute Accompaniment

Frederic Hoffman, the American baritone, who has made a specialty of singing to his own accompaniment on the lute, will give a recital in New York City in October, at which he is planning to introduce three songs from a set, "Pierrot Lunaire," by the modern Polish composer, Kowalski. It will be remem-

bered that Arnold Schönberg has set these verses as a recitation with accompaniment of a dozen or more instruments, a composition which created a furore on its first presentation. The Kowalski settings are not in recitation form, like the Schönberg, but are songs.

SEAGLE "MOVIE" BURLESQUE

Frank Bibb Amuses with Imitation of Motion Picture Pianist

Pupils of Oscar Seagle recently gave a burlesque on a "movie" show in the Seagle studio at Hague-on-Lake George, N. Y. One of the features of the performance was an imitation of the proverbial "movies" piano player by Frank Bibb, Mr. Seagle's accompanist. Members of the colony who took part in the "movies" are: Frieda Klink, Marion Clarke, Elizabeth Armstrong and Messrs. Van Duzee, Ryan, Soderquist, Baker and Steen. In the audience were, among others, Mr. and Mrs. Seagle, Mrs. Townsend, Yvonne Townsend, her guest, Miss R. Slater, and Mrs. Soderquist.

Recent arrivals at the Seagle summer school are: Mrs. Barrell and George Houpt of Buffalo; Pauline Curley, Paula Schreier, Mrs. and Miss Savery, all of New York; Minnie Bodeman and Miss Ballard of Dallas, Tex.; Mrs. and Miss Miller of Chattanooga, Tenn.; Mrs. Maud Bollman of Rockford, Ill.; Clement Campbell of Minneapolis; Edgar Howerton of Durham, N. C.; Mrs. Jetta C. Stanley of Wichita, Kan.; Florence Boyer of Canton, O.; Mr. P. Ten Haaf of Grand Rapids, Mich., and Albert Brown of London, England.

MME. FRISCH TOURS IN SPAIN

Soprano to Return in October for Her First American Tour

Mme. Povla Frisch, the *lieder* singer, who will be heard in America for the first time next season, has cabled her representatives, the Musicians' Concert Management, announcing her safe arrival in Paris. Mme. Frisch came to this country in the spring to make arrangements for her coming tour, and returned to Europe a short time ago to fill engagements contracted for prior to her departure. Owing to war conditions she had practically decided to spend the summer on this side, when her European managers cabled, insisting that she return and fulfill her contracts. The soprano will tour principally in Spain and is looking forward particularly to her appearances at San Sebastian, the famous seaside resort, and the summer capital of King Alfonso, where Mme. Frisch has been invited to appear before the King and Queen.

Mme. Frisch will return to America in October and almost immediately will enter upon the busy season already assured her by her managers. Her New York recital in Aeolian Hall is set for Nov. 10. On Nov. 16 she will open the series of concerts to be given by the Twentieth Century Club of Buffalo. On the 19th of the same month she

will appear in recital at the Hotel Statler Morning Musicales in Detroit. Early in December she will sing on the occasion of the opening of the new Colony Club house on Park Avenue, New York, and after the New Year will return to Buffalo to sing before the members of the Chromatic Club, the big musical organization of the city.

Mme. Frisch has been fortunate in securing the services of Jean Verd, the noted French pianist, as accompanist for her coming tour. Mr. Verd proved himself to be one of the most talented pupils of Vincent d'Indy and enjoys the distinction of having won the first prize at the Paris Conservatoire. Last winter he appeared with Pablo Casals, the famous 'cellist, in Baltimore, St. Louis and elsewhere, when Harold Bauer was not available. Mr. Verd again will be associated with Mr. Casals for a limited number of appearances, and it is probable that Mme. Frisch and Mr. Casals will be heard in recitals together. The combination is one well known in Europe, as the two artists have made several joint tours.

Another artist announced by the Musicians' Concert Management is Sascha Jacobsen, the young Russian violinist, considered by Franz Kneisel to be one of his most brilliant pupils. Mr. Jacobsen, who is only nineteen, graduated in June from the Institute of Musical Art, New York, winning the Artist's Diploma and the \$500 Loeb prize. He will be heard in recital in New York, Boston, Chicago and Buffalo, in the latter city being associated with Edgar Schofield, the baritone, at the Twentieth Century Club.

Erie Conservatory Graduates Its First Class

ERIE, PA., July 3.—Erie is fast becoming a musical educational center as evidenced by the fine work of the Erie Conservatory of Music, demonstrated to a

large audience on July 1 with its first graduation class. Nine pupils received diplomas, presented by the Rt. Rev. Bishop Israel.

The graduates are Conrad E. Forsberg, Grace E. Greenman, Maud D. Haybarger, Lucy J. Hogan, Lavina Knulck, Thora Powell, Mary Ablett Rockey, Raymond Stewart and Robert J. White. Peter Le Sueur is the principal and Charles Le Sueur the vice-principal.

E. M.

Mrs. Ross's "War Trilogy" in Fanning Recital at Berkeley

The timely cycle of three songs, "War Trilogy," by Gertrude Ross, the Los Angeles composer, has already been approved of by many prominent singers, among them notably Schumann-Heink, Cecil Fanning and Harriet Story Macfarlane, who will use it in their programs during the coming concert season. Mr. Fanning will sing the cycle on July 25 at his recital in the Greek Theater at Berkeley, Cal.

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Miss van Barentzen plays with great temperament.—*Magyarorszag, Budapest.*

Mlle. Aline van Barentzen made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

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"FLORA'S AWAKENING," NEW BALLET, DANCED BY PAVLOWA IN CHICAGO

A Fanciful and Picturesque Production Staged at Midway Gardens—
Chicago Orchestra in Wagner Program at Ravinia Park—Season
of Summer Opera Begins

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, July 12, 1915.

THE new ballet, "Flora's Awakening," arranged by Ivan Clustine, with music by Drigo, was performed at the Midway Gardens last Thursday evening by Anna Pavlowa and her Russian Ballet. It is a fanciful and picturesque choreographic representation of a simple love story and Pavlowa and Volinine in the two principal rôles earned enthusiastic applause from an audience which filled the garden. Both in her solo dances and in those with her partner, Volinine, Pavlowa displayed wonderful grace and charm. The second part of the program brought forth a set of seven divertissements, including the Gavotte "Pavlowa" by Linke, in which Miss Pavlowa was assisted by M. Clustine. Theodore Stier conducted the orchestra.

Preceding the ballet, the National Symphony Orchestra, under Max Bendix, presented a program that included a finished performance of the Overture to "Mignon," by Thomas, the Fourth Hungarian Rhapsody, by Liszt, and Waldteufel's Waltz, "Les Fleurs."

A claim for \$12,500 burglary insurance has been filed against the Fidelity and Casualty Company of New York by the Midway Gardens Company, to cover the loss of money stolen by safe blowers Tuesday, as reported in MUSICAL AMERICA last week. Detectives have been assigned to investigate the robbery.

Wagnerian Program at Ravinia

The second Wagnerian program was given at Ravinia Park last Friday evening by the Chicago Symphony Orchestra, under the direction of Frederick Stock. Mr. Stock leaves this week for California, where he will conduct a number of concerts at the Panama-Pacific Exposition.

Beginning with the "Good Friday Spell" from "Parsifal," Mr. Stock presented last Friday several scenes from "Siegfried" which he has arranged in concert form. These included "Murmurs of the Forest," "The Bird Song," Siegfried's Horn Solo, the "Killing of the Dragon," and the "Forest Bird's Prophecies." The set proved very interesting and again disclosed Mr. Stock's

extraordinary gifts for the setting of symphonic music.

The "Magic Fire" scene from "Die Walküre" completed the first part of the program, to which there were added Wagner's "Dreams" and Isolde's Liebestod from "Tristan und Isolde." After the usual dances by Joan Sawyer and George Harcourt, two interesting Scandinavian pieces by Sibelius and Svendsen were given a musicianly performance, and the concert closed with Nicode's "Tarantelle," transcribed from his Piano Suite.

The opera performances at the Park began last Tuesday evening with a production of Scene I of Act I, triumphal scene and ballet of Act II, the second scene of the same act, and the "Nile scene" of the third act from "Aida," with Bettina Freeman, Florence Mulford, Morgan Kingston, Louis Kreidler, William Schuster and Alfred Kaufmann in the principal rôles. Josef Pasternack conducted.

"Life of John Huss" in Opera

At the Auditorium Theater on July 5, an operatic version of the "Life of John Huss," the Bohemian martyr, was presented by the Bedrich Smetana Singing Society, under the direction of Stephen A. Erst. The occasion was the observance by Chicago Bohemians of the five hundredth anniversary of Huss's death. A symphony orchestra of eighty-five pieces and soloists assisted.

A recital by advanced pupils of the Chicago Musical College was given in the Recital Hall Saturday morning. The program brought forward Agnes Blaska and Myrtie Peterson, pianists; Mrs. Ralph Williams and Edith Schuman, singers; Ilse Niemack, violinist, and Lauretta McInerney, reader.

This Saturday morning at eleven o'clock at the Chicago Musical College Maurice Rosenfeld will lecture on Wagner's "Ring des Nibelungen," with illustrations by Mrs. Rose Blumenthal-Mendelssohn, soprano, and Zerline Muhlmann, pianist.

Mme. Johanna Hess-Burr, the coach and voice teacher, and Rose Lutiger-Gannon, the popular contralto, have joined the faculty of the Chicago Musical College and will begin their duties at the opening of the Fall term, Sept. 13.

Cyrene Van Gordon, the American prima donna contralto, member of the Chicago Grand Opera Company two years ago, began an engagement at the

Strand Theater last Monday afternoon as soloist with the Strand Orchestra under the direction of Arthur Dunham. She is in Chicago for part of the summer preparing her repertoire for the coming season.

Agnes Nering, soprano, presented an interesting program at St. Stanislaus's Auditorium, July 6, assisted by some of her pupils, Velma C. McKinley, dancer, Cecilia Mallek, pianist, and the Agnes Nering Singing Club. There were part-songs, solos and a short Polish operetta, "Ewunia," by Ardziejewski, on the program.

MAURICE ROSENFELD.

Percy Grainger Visits Notables During Summer in America

Percy Grainger, the Australian pianist and composer, has been spending part of the summer at Wave Crest, Far Rockaway, composing, playing tennis and swimming. With his mother he has also already made short trips to Scarborough, Milbrook and Tuxedo.

On July 14 the Graingers go to Beverly, Mass., where he gives a concert. He will be the guest of the Higginsons while there. From there a visit will be made to the home of E. J. de Coppet, founder of the Flonzaley Quartet at Pride's Crossing, Me., and after that to Williamstown, Mass., where they will remain for the rest of the summer.

Clara Gabrilowitsch will be heard this coming season both in recital and in oratorio. She will likewise fill a number of joint appearances with Ossip Gabrilowitsch, whose accompaniments for her were a feature of her last season's concerts. Both the pianist and the singer will go to the Pacific Coast, where they will be heard jointly and individually.

NIELSEN SINGS TO PRISONERS

Soprano Accompanies Herself on Banjo
in Kentucky Penitentiary

The State Penitentiary at Frankfort, Ky., was the scene of an extraordinary entertainment on July 4, for to celebrate the Fourth the prison authorities asked Alice Nielsen to come to the prison and cheer up the inmates with her songs. She sang song after song while the assembled prisoners listened attentively. To finish her program she picked up a banjo that belonged to one of the prisoners and, playing her own accompaniment on it, she sang "My Old Kentucky Home." Tears rolled down her cheeks when she saw the unfortunate inmates with their heads bowed down, the melody of the old song bringing back memories of a once happy home.

"No audience has ever affected me as these unfortunate men," said Miss Nielsen in the Warden's office afterward. Miss Nielsen has been touring the South since the middle of March singing every day except Sunday with the Redpath Chautauqua.

Matja Niessen-Stone, the contralto and teacher, of New York, sailed recently for Europe on the *Nieuw Amsterdam* to visit her son, who has been sent back to England after service with the British navy. Mme. Niessen-Stone expects to return to America by the end of July and she will proceed to San Francisco, where she will take up her teaching for two months.

Among the early engagements of David Mannes, violinist, and Clara Damrosch Mannes, pianist, are Columbia University, October 21, and Detroit, November 5 and 6, where they will appear under the direction of the Chamber Music Society.

No Less Than Three New York Papers

The Sun, The World, The Herald

In their summary of the musical season of 1914-15 selected as by all means
the most important acquisition of the year

Madame King-Clark

The Brilliant Mezzo-Soprano, Who Returned to America Last Winter After Years
of Residence Abroad, Will Remain in This Country All Next Season. Her Success
in the Recital and Oratorio Field Has Been As Decisive As It Was Immediate.

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Mrs. H. H. A. BEACH

appearing as composer-pianist
in performance of her concerto
in G sharp minor at American
Music Festival in connection
with National Federation of
Music Clubs' Convention, Los
Angeles, SCORES NOTE-
WORTHY SUCCESS.

Comments of the Press:

Los Angeles Times, June 27:

WONDERFUL VITALITY

There is a certain quality of wonderful vitality in the playing of Mrs. H. H. A. Beach, which leaves a vivid impression on the mind of a hearer. It is undoubtedly the strong optimism, the pervading influence of which is felt in all her works. One never quite gets away from "The Year's at the Spring" keynote.

It came to the front quite forcibly in a closing passage of the first movement of her concerto. This same movement builds an unusually ornate and imposing structure on which the rest of the composition rests gracefully. The second movement, an scherzo, quasi perpetuo movile, is a remarkable piece of work in its brilliance and fluency. The opening of the third movement is rich in the piano part and in the instrumentation for the brasses. It varies from a lento to a fine allegro ending.

The touch is perhaps a little more certain in the second and third movements, but I would want to hear the composition a second time

before definitely declaring this to be the case, for there is far more involved material dealt with in the first movement. Mrs. Beach shows more of a feeling for classic poise than many other modern composers, and she achieves better contrasts which she formally works.

Los Angeles Examiner, June 27:

IN DUAL CAPACITY

Mrs. Beach's concerto, in G sharp minor, showed her in a dual capacity to the audience. It was difficult to appreciate the fullness of her ability because one's mind was divided between her work as a composer and her work as a concert pianist, in both of which she excels.

The concerto is in four movements. Orchestra and piano are pitted against each other in the working out of the two principal themes in the first, which is "Allegro," and of considerable seriousness. A truly wonderful cadenza for the piano toward the end of the movement is beautifully conceived and executed.

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The New York American, Jan. 15, 1914:

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—Photo Mishkin.

WILL RETURN TO CAREER ON THE CONCERT STAGE

Dora Becker Has Earned Recognition
as One of the Foremost of
Women Violinists

In the return to the concert stage of Dora Becker, which, as announced in a recent issue of *MUSICAL AMERICA*, will take place next season, concertgoers will again be privileged to hear one of the



Dora Becker, Violinist, Who Is to Resume Her Career on the Concert Stage

foremost women violinists of the country. Dora Becker was born in Galveston, Tex., and her family is well known in the musical world. Her brother is Gustav Becker, former president of the New York State Music Teachers' Association, and a piano teacher of note. At the age of seven Dora Becker made her first public appearance in her native city. On her tours through the United States,

Canada, England and Germany she has always been received with enthusiasm. In private life Dora Becker is Mrs. Charles Grant Shaffer. Mr. Shaffer is organist in one of the leading Episcopal churches in Newark, where they live.

Dora Becker has introduced in America many notable works, among them the "Scotch Fantasia," by Bruch, and the "Ciaccona," by Max Reger. Her repertoire consists of the most prominent compositions in violin literature. Besides being a violinist of exceptional standing, she is a lecturer of considerable reputation. She has delivered many discourses on "The Development of Violin Literature" and "National Characteristics in Violin Music," which are illustrated with violin solos.

HOPEFUL FOR NEXT SEASON

W. Spencer Jones Sees "Good Times" in Outlook for Concert Field

"Our artists for next season seem to be 'Seeing America First' during these vacation days," said W. Spencer Jones of the firm of Haensel and Jones the other day.

"Mme. Alda is passing her first summer in America at her newly acquired home at Great Neck, L. I. Leginska, the English pianist, is at Garden City; Paul Althouse is in Bermuda; Kathleen Howard is in Los Angeles with the production of "Fairyland"; Harold Henry is at his bungalow on the North Shore just above Chicago; Evelyn Starr is visiting her parents in Wolfville, Nova Scotia; Merle Alcock is out in Osceola, Iowa; Grace Kerns is in Norfolk, Va., her home town, and John Campbell is in Elmira, N. Y.

"Christine Miller is climbing the mountains of the Blue Ridge at present, instead of the Alps of last summer, while Arthur Middleton, Anita Rio, Arkady Bourstin and Robert Maitland seem perfectly contented in the greatest summer resort in the world—New York City. Germaine Schnitzer, the pianist, who in private life is the wife of Dr. Leo Buerger, is in Edgemere, Long Island. Horatio Connell is teaching voice at Peabody Institute, Baltimore, and Cecile Ayres is at her father's home in Chester, Pa. David and Clara Mannes are again at Chatham, Mass., on the elbow of Cape Cod.

"My partner, Mr. Haensel, is down at the shore sailing his boat, fishing and tinkering with his newly purchased automobile. And in the meanwhile I am closing contracts for next season and by the rush of business I am convinced that beyond a doubt next season will be the best concert season the country has ever known. The local managers of the Middle West and South have stopped talking war and are talking business."

Arens Pupil Wins Success at Oregon Commencement

CORVALLIS, ORE., July 6.—Perhaps the pleasantest feature of the commencement exercises of the Oregon College was the group of songs rendered by Mrs. Henry W. Metzger, Portland's well known dramatic soprano. With Mrs. Metzger's long

Cecile Ayres Plans Programs At Her Pennsylvania Home



Cecile Ayres, the Popular American Pianist, in the Music Room of Her Home at Chester, Pa.

CECILE AYRES, the pianist, is passing the summer at her home in Chester, Pa., working on a series of new programs for next season. Miss Ayres, who is a pupil of Gabilowitsch, made her debut at Bechstein Hall, Berlin, in February, 1910. At that time the German papers laid particular stress upon the fact that her work was distinguished not merely by technique, but by grasp and poetic interpretation as well. The American debut of Miss Ayres was in Philadelphia as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor. Later she was soloist in the regular New York series of the New York Symphony and has appeared many times with this organization on tour. Miss Ayres has also been soloist with the Philadelphia Orchestra, Leopold Stokowsky, conductor, and among her other recital engagements might be mentioned appearances at Smith College, Dartmouth College, Columbia University, Western College for Women, Swarthmore College, Georgetown College and Judson College.

and careful vocal training in New York at the Arens vocal studio and in Europe under Jean de Reszke and Gustav Walter, her wonderful tonal purity, perfect diction and the truly dramatic quality of her interpretation aroused her hearers to surprised delight. Mrs. Metzger showed that she is something more than a singer with a well trained voice; she is a real artist. Her offerings included "One Fine Day," from "Madama Butterfly"; "Welcome Sweet Wind," Cadman; "Little Playmates," Tuckfield, and "Until," by Sanderson.

Eleanor Hazard Peacock in Los Angeles Musicales

An impressive success was scored by Eleanor Hazard Peacock when she appeared early in the month in recital before the Friday Club of Los Angeles.

Mrs. Peacock's appearance was not pre-arranged, since she had gone to Los Angeles primarily to attend the convention of musical clubs. An invitation to sing before the Friday Club found her willing to comply, and in the presence of a distinguished audience which included many of the foremost musicians of the National Federation of Music Clubs, she presented a program consisting of MacDowell's "The Sea," Rogers's "The Star" and an aria from "Madama Butterfly." The beauty of her voice and her refined art established her immediately in the favor of the gathering.

Haensel and Jones announce three festival engagements for Arthur Middleton, basso of the Metropolitan Opera Company: Schenectady, New York, September 29; Troy, September 30, and the Worcester Festival, October 7.

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LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:
Maurice Rosenfeld,
Correspondent
624 Michigan Boulevard
Telephone Harrison 4383

PHILADELPHIA OFFICE:
Arthur L. Tubbs, Manager
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New York, July 17, 1915

CALIFORNIA—1915

The production in Los Angeles of a new American prize opera—the leading event of the national operatic world—of many significant American works, new and old, at the Federation Biennial in that city, of a new work by one of the foremost living European composers in San Francisco, under the direction of the composer himself—these affairs direct one's attention to California with a new sense of its artistic status and possible future position as regards artistic development.

Some 350 years ago the conquistadores and mission builders entered the region which is now the State of the Golden Gate, and mingled with the native Indian tribes. The chief music to be heard was the singing of masses and chants, presumably Gregorian, of love songs and dances to the tones of the guitar, and, subsequently vexatious to the troubled course of American musical development, the songs of the Indians.

There was not much change before the early part of the last century, when the "gringos" must have carried in a few tunes of a different sort, including some that were strictly martial. Later, that well-nigh lost and

forgotten song, "The Days of Forty-nine," was California's chief musical product and diversion. Then the railroad builders went in with that epic of the rail, "Jerry, Go and Ile that Kyar."

Then came material civilization and a varying measure of culture. There were operatic ventures, concerts, artists' tours, clubs.

To-day California is the State which produces our newest opera, gives the most comprehensive showing of American compositions in all forms which has yet been made, and lends its orchestral resources to a hearing of a new work by the most distinguished foreign composer who is with us. It will shortly give the latest specimen of that greatest and most characteristic American form which has sprung up, California's own invention, the Bohemian Club "Grove Play."

It was already many years ago that Walt Whitman wrote his memorable and prophetic lines, "Facing West from California's shores"—a vision of what was to come after civilization in its age-long course westward from the Orient had finally bumped up against that jumping-off place, the Pacific Coast. In Whitman's day it was practically only material civilization which had reached this point. Since then the wave of intellectual and artistic civilization has rolled on apace.

The great "rondure" is now truly complete. Not the physical affairs only, but the mind and soul of man have circled the earth, bringing up at our own California.

PFITZNER THE UNKNOWN

MUSICAL AMERICA recently gave another of the little glimpses, which are about all we get in this country, of Hans Pfitzner and his doings. This composer and conductor, acknowledged to have extraordinary gifts, has by certain ironies of circumstances been kept, even in his own Germany, from the fame he would seem to deserve. Consequently we in this country get but a faint reflection of his musical personality, which is a great pity.

Is he a great but somewhat obscure man whose true stature will appear later? Or does he lack stature? America has had very little to go by in answering these questions. His opera, "Der Arme Heinrich," is a "one-acter" of mystical content and acknowledged terrific dramatic potency. His second opera, "Die Rose vom Liebesgarten," is a colossal spiritual vision in a highly imaginative setting. Germany seems to have failed to know what to make of these works rather than to have judged and placed them.

In an age of realism triumphant they have been thought by some critics to have reverted to an outworn romanticism. Theme and music do not seem to bear out such an estimate. The subjects, in the remarkable texts by James Grun, involve the action of great spiritual principles of life, however romantically imaginative the settings may be. The music is devoid of the sensuousness which was a *sine qua non* of the romantic period. The soul of these works seems not yet to have been truly perceived and estimated.

Of Pfitzner's orchestral works we know little; of his vocal and chamber-music works almost nothing. Must we wait for rampant realism to recede still further into the vistas of musical history before we shall be given a decent opportunity to judge of the work of Hans Pfitzner?

NEW YORK'S SUMMER MUSIC HOPES

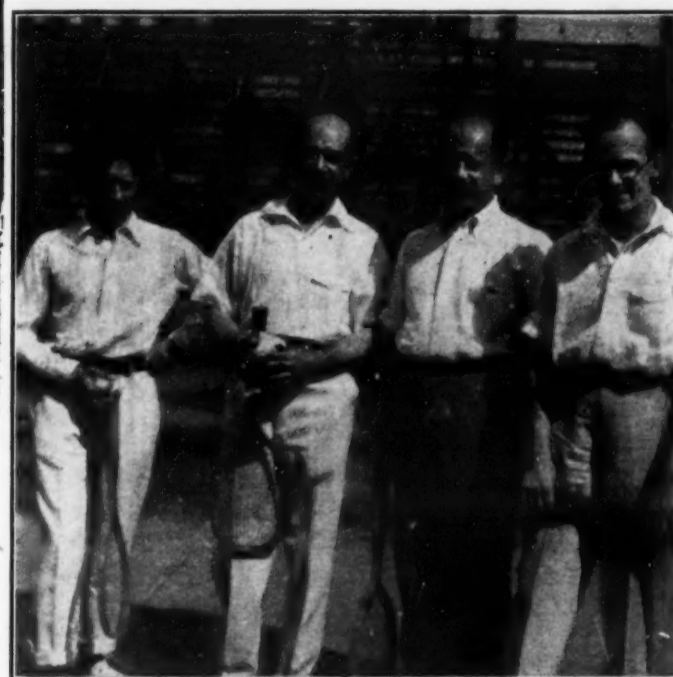
There seems a ray of hope for the New York City park music situation this summer in the news that the Music League of America is working out a plan in conjunction with certain New York park authorities.

It is with all too slight a protest that the cutting down of the park music appropriation this summer from \$75,000 to some \$19,000 has been met. The trouble is that it is nobody's business in particular to object. While that which hundreds of thousands of persons must miss represents a tremendous aggregate loss, no single individual of that mass is in a representative position with respect to the matter from which he can speak a word which will influence the politicians who hold the purse strings. If the city fathers who control these matters, supposedly for the public welfare, do not act in a rational and beneficent manner, the wholly unorganized public is in a position to do nothing. A plaintive voice raised here or there counts for naught.

If the Music League of America can thus represent the people and provide a plan whereby the small appropriation can be made to accomplish more than it otherwise could, good will undoubtedly be done. If some of the money that commonly goes to the perfunctorily performing bands which form part of the usual New York summer music system can be deflected to fresher and more spirited musical enterprises it will be a good thing.

What is chiefly needed, and what there seems little hope of having, is some faint glimmer of intelligence, some vestige of enlightened policy with respect of this matter in the brains, dull to the value of music to the people, of the honorable Board of Estimate and Apportionment.

PERSONALITIES



Tennis Club of Composers

A new tennis club was spontaneously formed when four composers, in the persons of Victor Harris, Bruno Huhn, Deems Taylor and Percy Grainger, met upon the clay in New York one afternoon last week. A representative of MUSICAL AMERICA interrupted the match at an exciting moment to "snap" the players.

Rio—Anita Rio, the soprano, is the possessor of a gold medal presented to her in Rome, Italy, by the aristocratic old Lyceum Club.

Hegedus—"All cities seem the same to me. I want really to see this America!" Ferencz Hegedus, the Hungarian violinist, has gone to the wilds of Maine to tramp about and fish—and to see America.

Gauthier—Eva Gauthier, the French-Canadian soprano, has left for Canada to visit certain familiar places of her childhood. In the latter part of July she is going to place her Javanese songs before the vaudeville public.

De Tréville—Two new songs have been dedicated to Yvonne de Tréville by her former accompanist, Gertrude Ross. These songs were inspired by a performance of Javanese dancers seen in Honolulu, and are based upon Javanese themes.

Harrison—Charles Harrison, tenor of the Brick Presbyterian Church, New York, recently departed for a trip to the Pocono Mountains. Mr. Harrison recently averted a serious motor accident at a railroad crossing by driving his car into a deep ditch.

Gurowitsch—Sara Gurowitsch, the 'cellist under the management of the Music League of America, is as great an adept at the game of tennis as she is mistress of the 'cello. She has entered a number of tournaments in New York, Brooklyn and Long Island.

Reimers—Paul Reimers, the *lieder* singer, will fill a number of important engagements this Summer at the homes of well-known New Yorkers at the Long Island resorts and other places. At present Mr. Reimers is the guest of Mrs. Stephen Pell at Ticonderoga, N. Y.

Melba—An account is given in a recent number of the Sidney and Melbourne *Theater Magazine* of a lesson in singing given by Mme. Melba to a number of students in the East Melbourne Conservatorium. Mme. Melba began her lesson with a physiological discussion on the throat and vocal chords. Then she gave them some advice about hard work.

Gabrilowitsch—As if a famous pianist and a prominent contralto were not enough for one family, the Gabrilowitsch ménage has one member of even greater importance—a small girl of whom the parents are inordinately proud. She is extremely fond of music, however, and gets great delight from listening to her father play and her mother sing. As both of them are most conscientious in the matter of practice the little girl has ample opportunities to hear "for nothing" that for which the musical public is eager to pay.

Hutcheson—Ernest Hutcheson last season found himself in the extraordinary position of being compelled to pay an indemnity to his European managers for not filling his concert engagements in Germany. The situation was all the more peculiar because the pianist, being an Australian by birth and a British subject, was not permitted to return to his home in Berlin after the outbreak of the war. Mr. Hutcheson was booked for ten Berlin appearances alone, in addition to an extended tour of the provinces. That he lost nothing, however, by his enforced stay in America was evidenced by the number and importance of the engagements he filled.

Damrosch—Walter Damrosch has completed the orchestral scores of the incidental music for the two Greek plays, "Medea" of Euripides and "Iphigenia in Aulis," which Margaret Anglin will present at the Greek Theater of the University of California at Berkeley. Mr. Damrosch will leave for California July 20, where, after a series of rehearsals, he will conduct the orchestra for Miss Anglin and her associate players during this festival of Greek classics. It is the present plan of Miss Anglin and Mr. Damrosch to repeat the performances in New York in the early autumn, provided a suitable auditorium can be obtained, and for this purpose Miss Anglin has Madison Square Garden under consideration.

POINT and COUNTERPOINT

ONE of the yarns emanating from the clubs' biennial at Los Angeles is that told by the *Pacific Coast Musician* of Carl Busch. It seems that a young woman effusively greeted the noted Kansas City musician, thus:

"I am delighted to meet a man famous as the maker of Budweiser!"

Shortly after his arrival in Los Angeles, another young woman said to him:

"I hope soon to have the pleasure of seeing your beautiful sunken gardens in Pasadena." (These, of course, belong to the manufacturer of the aforementioned beverage.)

A headline in a music journal, "Bispham Sings at Sing Sing," caught the eye of the *Pacific Coast Musician's* office boy rhymster, with the following result:

*Bispham sings at Sing Sing;
But let it not be inferred
That to sing at Sing Sing
Means such a ding thing
As being a Sing Sing bird.*

Perhaps it was the same functionary who contributed the following to that paper:

*"O that I had the wings of a dove!"
She sang with fervent glee.
The bad boy snickered an audible snick,
For she weighed two-hundred-and-three!*

Little Willie had rebelled against having to "speak pieces" for his mother's guests, so we are told in the "Echoes and Overtones" of the *St. Louis Republic*.

"Now, Willie," said his mother, "we want you to recite a piece for the ladies and gentlemen * * * Come, you must be obedient; and when you have spoken your speech Sister shall play the piano."

Willie was partly reconciled to his fate at the thought that his sister also was to be subjected to torture. And perceiving an opportunity to make a still better bargain, he said:

"Well, if I do, will you make Paw show us how he walks when he comes home drunk?"

Clerk: "Couldn't I sell you a piano player?"

Smith: "No, I married one."

"I mean a mechanical one."

"That's the kind I married."—"Life."

Apropos of the "Tribby" revival, James Huneker says in *Puck*:

Nowadays, the true mesmerist of female voices is the operatic impresario with a real check book. "Sing, sweet bird, and I'll pay you a thousand dollars a night!" And the bird sweetly sings. So would a crow if it got the offer—which occasionally it does.

A country church was badly in need of new hymn books. An enterprising patent-medicine man in the congregation agreed to furnish them if they would allow him to insert a small and inoffen-

sive advertisement of his pills, where it "would not show." The new books appeared, and when the parson proceeded to read the opening stanza of his favorite hymn, this is what he encountered:

*"Hark I hear the angels sing
(Potter's pills are just the thing),
Hear the chant in accents mild;
(Two for man and one for child.)"*

"I suppose you always tell your pupils frankly just what you think of their voices, Professor?"

"When their money is all gone, yes."

Census Man: "Married or single?"

R. K. B.: "No."

Census Man: "And what is your business?"

R. K. B.: "Musician—ah, no, put down 'organist.'"

Census Man: "Not a musician, eh, just an organist."—N. A. O. Console.

Another organist quip, from *Town Topics*:

"Are my neighbors, the Joneses, going to buy a new organ here?"

"Yes, the latest model—a \$2,000 instrument with fifty automatic stops. Why?"

"Here's \$2,000 more. Double the number of stops."

A "Grand Cur in D—n, by Alex. Geelmaw" was on the program at the annual dinner of the Southern California Chapter, American Guild of Organists. This is the way, the number was described in the program notes:

This Cur, or Choeur, as some wisecracks prefer to call it, was written by Alex one dark night with his left hand and dedicated to his Great Dane, to whom he was passionately attached. Because of the enormous size of the animal the piece was named "Grand Cur." The first eight measures consist entirely of rests and this respite is much appreciated by the players on account of the immense difficulty of the work. After the rests, which are usually taken in the sitting position, according to the technique of Nat Wills, the theme enters gaily and confidently, being founded on the notes B, O and W. This theme is echoed and imitated by the various voices and the general effect is that of "Bow-wow; bow-wow." The Trio is supposed by some critics to represent an altercation between Geelmaw and his dog—the staccato notes being the author's efforts to detach himself from the faithful creature.

Here is another of the delicacies at this feast:

March of the Men of Garlic.....Anon
This strong composition has been handed down from mouth to mouth for centuries. No one knows, alas, who first deconstructed this lovely melody, but the odor of tradition lingers heavily about it.

"Is that Futurist music you're playing?" inquired Hubby as his wife pumped the pianola.

"No, dear; it's 'Home, Sweet Home,' but I think Bobby has been using the roll as a target for his air rifle."

Mrs. Styles—"I want a new dress for the opera, dear."

Mr. Styles—"Well, there's \$50 for you."

"Why, that wouldn't pay for half a dress."

"Well, that's about all you need for the opera, isn't it?"—Yonker's Statesman.

Inspiration to All Music Lovers

To the Editor of *MUSICAL AMERICA*.

Your paper continues to be an inspiration and valuable asset to all music lovers. I read its pages with enthusiasm.

Respectfully,

CARL H. PRESCOTT.

Franklin, N. H., June 25, 1915.

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"POP" CONCERT SEASON IN BOSTON EXTENDED

Two Weeks Added to Original Schedule
Because of Unprecedented Demand for Seats

BOSTON, July 6.—The season of "Pop" concerts in Symphony Hall, which was expected to end last Saturday night, has been extended two weeks, owing to the unprecedented demand for seats, which the unusually short period of five weeks of concerts in June (due to the Boston Orchestra's San Francisco trip) did not seem able to meet. Not only on Saturday evening last was every seat taken, but it was impossible, soon after eight o'clock, to obtain even standing room in the auditorium.

Not even the inclement weather that has obtained of late in New England seems to have had any particular effect on the "Pop" audiences. By some the exceptional attendance is laid to the réclame of the San Francisco trip, by others to the short season, but whatever the reason it has been found advisable to extend the "Pop" season two weeks into July, closing the season later than ever before in the thirty years of these concerts. The life of the Boston Symphony has been thirty-four years, and of the "Pop" concerts, given by a reduced orchestra, thirty years. Of late years, as the patronage of the "Pop" concerts has consistently increased, the management has increased the proportions of the orchestra, which has numbered seventy-five this season.

The conductors through June were

André Maquarre, Ernst Schmidt, the new assistant conductor, and Clemont Lenom, who has been appointed to conduct the present week. During the last week of this supplementary season Mr. Schmidt will take up the bâton again.
O. D.

BOSTON'S "REQUEST" PROGRAM

A Record-Breaking Audience Hears Annual Performance

BOSTON, July 1.—Every available inch of room was taken last night at Symphony Hall at the annual "Request Night" in the "Pop" concert series of the Boston Symphony Orchestra. Clement Lenom conducted. The program selected by the public was as follows:

Coronation March from "The Prophet," Meyerbeer; Selection, "Cavalleria Rusticana," Mascagni; Meditation from "Thaïs," Massenet; Rhapsody, "España," Chabrier; Overture, "Rienzi," Wagner; "Ave Maria," Schubert; "Kamenoi Ostrow," ("Rêve Angelique"), Rubinstein; Selection, "Aida," Verdi; Overture, "1812," Tchaikowsky; "The Rosary," Nevin; Waltz, "The Beautiful Blue Danube," Strauss; American Fantasy, Herbert.

This "Request Night" has always been a popular feature of the "Pop" series, but last night's attendance was a record-breaker. Mr. Lenom was liberal with encores in response to thunderous applause.
W. H. L.

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NOVEL PUBLICITY FOR SPALDING WORK

WHEN Albert Spalding's plantation melody, "Alabama," was played by his colleague, Efrem Zimbalist, last Winter at one of the Metropolitan Opera concerts, this American violinist's creative gifts were strikingly manifested. Whereupon André Benoist, Mr. Spalding's accompanist and personal representative, evolved a unique method of popularizing Mr. Spalding's composition, reproducing the initial measures of the original manuscript on a post-card.

The appended cut represents one side of the card, in its exact size. The inset on the left shows Mr. Spalding. On the addressing side there is the following "Alabama," by Albert Spalding. This original melody and dance savors strongly of the Southern soil and embodies to a great extent the wistful sadness of the plantation negro in its first part, while the boisterous gayety of the levee darkey is depicted in its 'ragged' second part. The whole piece, however, being modernized by its quaint and unexpected harmonies.

Mr. Spalding has been steadily advancing as a composer, and among the most striking works for violin which he has brought forward are his Prelude in B Major and his Concerto quasi Fantasia. This summer he is to put the finishing touches on the orchestral score of the latter work, and he expects to play it with orchestra next season on his forthcoming American tour.

Of the concerto Mr. Spalding says: "I shall not publish it yet, for my method of procedure after I have written something is to wait, put it away and then go back to it before giving it to a publisher. Sometimes a composer feels differently about a piece a month or two afterwards from what he does in the enthusiasm of writing it. I don't think I have published a single composition until I have subjected it to this kind of criticism."



write on the sealed envelope containing his name, the direction: "To be destroyed unopened, together with my manuscript, in case of failure to win the prize." 5. The judges reserve the right to reject all poems submitted, if, in their opinion, none has sufficient worth to merit an award. 6. No manuscript mailed after August 7 will be considered. 7. No poem shall be submitted of which any part has appeared in print. 8. The successful poem is to be the property of the city. 9. Manuscripts will not be returned except upon written request of the writer, accompanied by sufficient postage. 10. Manuscripts containing evidence of not being entirely original will disqualify the writer from the competition. 11. All manuscripts must be addressed to The Municipal Song Contest, care of Frederick R. Huber, Peabody Institute, Baltimore, Md.

The judges of the competition will be Virginia Woodward Cloud, author; John C. French, associate professor of English at Johns Hopkins; Robert M. Gay, professor of English at Goucher College; Wilbur F. Smith, president of the Baltimore City College; Edward Lucas White, contributing editor to *The Nation*.

MUSIC LEAGUE PARK CONCERTS

Alfred Ilma, Sapirstein, Miss Galloway and Mme. Scott in Programs

The three park concerts under the direction of the Music League of America committee, of which Olive Fremstad, Margarete Matzenauer, Ernest Schelling and Josef Stransky are members, will take place in Sunset, Winthrop and Tompkins Park, Brooklyn.

On July 20 Alfred Ilma, the Arabian baritone, will sing a series of songs at Sunset Park, at 8:30 in the evening. Walter Kiesewetter will accompany him. The park department will furnish the piano. On July 27, David Sapirstein, the young pianist, will play, and Mr. Ilma will sing. On August 3 Mme. Gilderoy Scott, contralto, and Katherine Galloway are on the program at Tompkins Park. It is expected that there will also be some concerts in New York. Raymond Ingersoll, park commissioner, has been much in accord with the Music League committee in providing this music for the people. The Brooklyn Plays and Playground Association through Seymour Barnard, has given active assistance in the working out of the details. The Brooklyn newspapers have been helpful in the agitation.

The fourth number of the first volume of *The Musicale* has recently been issued in Dallas, Tex. This paper is the official journal of the Texas Music Teachers' Association.

Group Concerts for Olive Fremstad

Mme. Olive Fremstad, the Metropolitan prima donna, will go no further west than Minneapolis, Kansas City and western Texas in her next season's tour. Among the many orchestral dates which Mme. Fremstad has accepted may be mentioned those with the New York Philharmonic, the Minneapolis Orchestra and the Chicago Symphony Orchestra. Her tour will open in Utica during October, and Iowa will see the close in

the latter part of May. Mme. Fremstad's dates are booked in groups and she is already scheduled to fill sixty engagements.

Gustave Strube's "Poème Antique" to Be Played at Worcester Festival

BALTIMORE, July 12.—Gustave Strube of the Peabody Conservatory announces that in connection with the appearance of the Philadelphia Orchestra at the Worcester Festival, Oct. 6-8, Thaddeus

Rich, the concertmaster, will give the first public performance of Mr. Strube's "Poem Antique." This work was heard with piano at a manuscript evening of the Florestan Club. Mr. Strube states that, as a diversion, he has composed a sonata for violin and piano, written while waiting for his librettist to supply the necessary material for an opera which is in process of composition. The librettist is Arnold Kummer of Baltimore.

F. C. B.

BALTIMORE SONG CONTEST

Mayor Preston Offers \$250 for Best Poem—Music Contest to Follow

BALTIMORE, July 12.—As recently announced in *MUSICAL AMERICA*, Mayor James H. Preston of Baltimore is making an effort to obtain a distinctive Baltimore song. To that end he has now made public the rules governing a competition for the best original poem on "Baltimore," suitable for musical setting. He offers a prize of \$250 in gold for the winning poem and later will offer a similar prize for the best musical setting of the words. The rules are as follows:

1. The poem must be distinctively Baltimorean in sentiment and suitable for musical setting.
2. The poem must be typewritten in black and on one side of the paper only.
3. The poem must not exceed four stanzas. The stanzas must not contain less than four nor more than eight lines. In addition to these stanzas a refrain will be permitted.
4. The writer must not sign his or her name to the manuscript, but must use a private mark. The manuscript must be accompanied by a small envelope, containing this private mark, and the full name and address of the writer. These envelopes will not be opened until the judges have made their decision. In case an unsuccessful competitor should not wish to be known to the judges, he should

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FINE VIOLINS FOR EDDY BROWN

Young Violinist Has Become Owner of Valuable Instruments

In the matter of violins Eddy Brown, who comes for his first American tour next season, is particularly fortunate. The young violinist has acquired quite a collection of instruments, but his especial favorite is a violin that his father bought from Franz von Vecsey—an Amati valued at 12,000 gulden. More recently another instrument was purchased in London—a Joseph Guarnerius valued at 8000 gulden. Another of Eddy Brown's favorite violins is one that was left him by his grandfather, who was also a musician of unusual attainments.

Eddy Brown's father is an Austrian by birth, though he has lived in this country for many years, his residence being in Cincinnati. Mr. Brown is in moderate circumstances, but he has succeeded by dint of many years' sacrifice in giving his son the training which his talents warrant.

It is to Eddy Brown's mother, as well as to his devoted father, that the young violinist owes the development of his gifts. For years Mrs. Brown has lived abroad with her son, has been his constant companion and guide and has been largely instrumental in securing for him the early opportunities that brought him so prominently before the public. She will return to this country for his American debut, which is scheduled for early in January. One of his early engagements will be an appearance in Indianapolis as soloist with the New York Symphony Orchestra under Walter Damrosch. Loudon Charlton is booking Brown's tour.

Damrosch Completes Incidental Music to Greek Plays

Walter Damrosch has completed the orchestral scores of the incidental music for the two Greek plays, "Medea of Euripides" and "Iphigenia in Taurus," which Margaret Anglin will present at the Greek Theater of the University of California at Berkeley. Mr. Damrosch will leave for California July 20, where, after a series of rehearsals, he will conduct the orchestra for Miss Anglin and her associate players during this festival of Greek classics. It is the present plan of Miss Anglin and Mr. Damrosch to repeat the performance in New York in the early autumn, provided a suitable auditorium can be obtained.

Messrs. Haensel and Jones have announced the engagement of Paul Althouse, tenor, for the Omaha Sängersfest, July 22 and 23, and for the San Francisco Sängersfest, August 6, 7 and 8.

JULIA CLAUSSEN'S SUMMER VACATION SPENT IN WIDELY SCATTERED STATES



Julia Claussen, the Noted Contralto, of the Chicago Opera, with Her Daughters, Sonja and Bojan, During Her Early Summer Vacation

CHICAGO, July 6.—Since the middle of June Mme. Julia Claussen and her family (Captain Claussen and their two daughters, Sonja and Bojan) have been guests at Monticello Seminary in Godfrey, Ill., where they have had a most delightful visit. Mme. Claussen writes:

"Our everyday program has included all kinds of excitement, golf, tennis, automobile rides and picnics, but I have always, in the midst of all temptations that a summer day brings forth, been able to reserve time for my practising and work."

Her plans for the rest of the Summer include a short stop in Chicago, with the captain and her daughters. She will then go to Delavan Lake, Wis., for a week's stay with friends. On July 19 several concert engagements will begin. She will sing in Omaha, Neb., at the Sängersfest on July 22 and 23. Her program will include:

"Isolde Liebestod," by Wagner; an aria from I. Hallström's opera, "Den Bergtagna," and the following songs: "Der Freund," by Wolf; "In Goldenen Fülle," Strauss; "Das Kraut Vergessenheit," Leo Braun; "Der Engel," "Träume," and "Schmerzen," by Wagner.

Splendid Church Music at Butte, Mont.

BUTTE, MONT., July 6.—The choir of the First Presbyterian Church recently gave an excellent reading of Stainer's sacred cantata, "The Daughter of Jairus," under the direction of Phyllis Wolfe. E. Rea Couzens of Missoula, Mont., was a most acceptable tenor soloist. Mr. Blakeslee gave the baritone recitatives and Miss Wolfe, the soprano. Miss Welling presided ably at the organ. The St. John's Episcopal Church has inaugurated a five o'clock Cathedral Vesper Service. R. Vincent Johnston, conductor of the Butte Symphony Orchestra, has recently taken charge of the music at St. John's Church.

M. E. W.

Christine Miller, the contralto, will give a recital in Norwich, N. Y., October 15, and a joint recital in Washington, D. C., October 29, with Emilio de Gogorza, the baritone.

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Then will come a stay in the mountains of Colorado near Boulder, in which place on August 5 Mme. Claussen will fill a concert date. From Colorado she will make the trip east to New York to make some records for the Columbia

Talking Machine Company, for which she is scheduled, August 10 and 12, and finally she will spend the rest of the summer with her family on Long Island, though as yet she has not decided just where she will stop. M. R.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

College Presidents and Professors Described as "Philistines" So Far as Music and the Fine Arts Are Concerned

To the Editor of MUSICAL AMERICA:

I have been greatly interested in reading the report in MUSICAL AMERICA of Mr. Freund's address at the recent meeting of the New York State Music Teachers' Association, especially the part which dealt with the attitude of colleges and universities.

However, the colleges are gradually coming into line, and the situation is much more hopeful than it was a few years ago, though the ignorance of college authorities in regard to the intellectual element in musical composition, practice and instruction is still deplorable and disgraceful.

Quite recently a very distinguished university educator, in a letter deprecating the prominence given to "practical" music in a certain college, compared the teaching of musical performance and interpretation (although, of course, he had no idea that there was such a thing as interpretation in music) to certain lines of manual training, and asked if this college would give a professorship to a man who taught "box making."

The president of a prominent New England college, a few years ago, when it was proposed to add a musical department, asked if there was enough in the subject to occupy a student for a term.

I think the time is ripe for some missionary work among the colleges. Ideas move fast in this country, and they are beginning to catch the idea. Still the majority of college presidents and professors are dense Philistines, so far as music, and, indeed, all the fine arts are concerned. It would give those of us who are working for musical recognition in the higher institutions of learning immense satisfaction if Mr. Freund would give still more prominence to the college situation in the splendid propaganda he is making with his voice, and in the columns of MUSICAL AMERICA.

Yours very truly,

EDWARD DICKINSON.

Oberlin College,
Oberlin, Ohio, June 30, 1915.

Standardization and Emotion in Music

To the Editor of MUSICAL AMERICA:

Perhaps I did not deliberate long enough over my reply to that article by A. N. Parker on "Standardization." In fact, I may have expressed myself somewhat forcibly, being carried away by indignation at the thought of anyone's attempting to "standardize" the most plastic of all arts—to stereotype emotion, as it were. As one of the younger

English modernists says—and says, I presume, in "good, plain English"—"If there is one art in existence of which the transcription into words is supremely impossible, it is that of music. It is possible to describe, in a fashion, coloring and line and shape, and even dramatic art; but music, imitative as it is of nothing, must always be untranslatable, and the more so if it be the music of the voice."

Mr. Parker insists on making a clear distinction between "voice production" and "interpretation," thereby separating the two component parts of all singing. He would undertake to "standardize" voice production, while being forced to admit that interpretation can never be "standardized."

Now, my mild objection is only against this scheme of Mr. Parker's for divorcing that which should be indissolubly united—namely, the body and the spirit of song.

Furthermore, he seems to have taken issue with some of the statements made by me in a letter of May 15, and scoffs at the mere mention of high ideals for voice teachers. No doubt, from his viewpoint as an anatomist, Mr. Parker is quite justified in taking this decisive attitude; but I, as an artist, must beg leave to differ from him.

During the many years that I have spent in your so wonderful country I have met many people who have been inclined to jeer at anything which they were incapable of understanding. Also, I have observed that Americans, if I may be allowed to generalize, have a tendency toward theoretical, rather than practical, reformations.

In the last paragraph of his letter of May 20 Mr. Parker asked if I were in "sober earnest" when I spoke of the joy of singing, and further asks me to tell him in "good, plain English" just what I meant, if I meant anything by that expression.

In reply, I would say that I find it next to impossible to explain to Mr. Parker the exact measure of enjoyment experienced by a singer, whether he be singing to a vast, silently appreciative audience in the darkened auditorium, or standing alone on the mountain-top at sunrise. Such an emotion is, doubtless, incomprehensible to one who is not himself a singer—I so take it from Mr. Parker's letters.

In regard to the quality of the English used by me: My secretary, who, though not himself a musician, is an intelligent and well educated person, informs me that it is grammatically correct and "plain." He assures me that my more than six years' study of your language has not been wasted.

In all art, the satisfactions of the æsthetic sense and of reason, derived from real values, where beauty is one with truth, are infinitely remote from those derived from values as mere utilities.

With due respect to Mr. A. N. Parker's commendable zeal, I wish to call his attention to the following quotation from a recent essay by Sir Gilbert Parker: "All thought has had its origin in feeling, from the first bleat of anthropological man to the last note of a symphony by Debussy."

RUDOLPH W. KELLERMEISTER.

Chicago, Ill., June 30, 1915.

Is Titta Ruffo the Greatest Baritone?

To the Editor of MUSICAL AMERICA:

In the June 26 issue Mr. Jack Seaman has in the "Open Forum" columns voiced his opinion of Titta Ruffo. May I beg the space to open a friendly dissertation with Mr. Seaman on the relative merits and defects of this great singer (for I admit right here in the beginning that he is a great singer), and, by comparing different phases of

his artistry with a few others, to come to some satisfactory conclusion as to his standing with his contemporaries. And although I realize that comparisons are not the test for analysis of an artist, still when we have for our subject "the greatest of the age," he who "cannot be replaced," as Mr. Seaman has designated him, this is the only legitimate method I see left to me.

The contending point of my argument is, that while Ruffo is a great singer he is not a great artist, for as not all great artists are great singers, so inversely not all great singers are great artists, and it is by their versatile artistry that singers should be judged. Ruffo has a phenomenal (that I think is the proper word in his case) voice, in size one might almost say a mammoth organ, but in sheer beauty of tone there are a number of baritones with whom he couldn't begin to vie with, the most notable example being Pasquale Amato, who, with one possible exception, Caruso, stands alone with his magnificent, opulent tones, and this, linked with an astounding ability to color his voice, consummate, artistic phrasing (not the singing of a whole page or more with one breath to catch the sensation lovers) and wonderfully forceful acting, whether it be the subtle villainy of *Tonio*, the undying faithful love of *Kurwenal*, or the holy ambitions of *Amfortas*. all contribute to rank him the baritone of baritones.

And the name of *Amfortas* calls to my mind another noted singer, one who, in my estimation, is not judged for his true worth, and although he has an entirely different quality and timbre of voice of the aforesaid Italians, is from an artistic point of view far superior to Ruffo. I refer to our own American, Clarence Whitehill. I concede he hasn't such a marvelous voice, in fact I wouldn't consider a comparison between the voices of these three men, but, like our dear Bispham, the art is there and in abundance.

Now from a pedagogical standpoint let us for a moment consider Ruffo's singing. Tenors and baritones should after reaching tenor E natural, or F natural (the break differs in some voices) stop the singing of open tones and cover them, which does away with that unbearable piercing harshness. Does Ruffo do this? I have heard him sing very, very few and never when he has a G or an A flat (for instance, let me cite the "Prologue") to hold for several bars longer than it is written in order to make appeal to the sensationalists, does he ever cover the tone, blaring it out wide open instead. I confess that I myself like to hear the upper notes held—there is no use denying the fact that they are a feast to our sense of hearing—but not when they are rough and disagreeable to our preconception of a beautiful tone. We all know how Caruso when he first came to this country used the open tone so much until the critics hammered him so for it that he had to change his method, which he did, and now witness the result. He stands to-day for purely magnificent singing unequalled.

I have yet another view of Ruffo to discourse on—his acting. I grant, and willingly, too, that he is an actor of the first magnitude—in some operas, notably "Rigoletto." Let us take the work Mr. Seaman has mentioned as considered by many to be his stellar rôle, Thomas's "Hamlet," which he sings splendidly. But how about the acting? To anyone who has witnessed the incomparable Famlet of Edwin Booth (I never had the good fortune to attend a performance by him, but I draw from unanimous tradition) those of E. H. Sothern, Robert Mantell, Walker Whiteside and Sir Henry Irving, Ruffo's Dane proved to be a weak conception.

There are two goals for which his histrionic abilities must aim and when he has risen in proportion to these, then may we call him a very great artist. The first one is that wonderful impersonation of Napoleon by Amato in Gior-dano's "Madame Sans-Gêne," and the other the characterization of perhaps the greatest singing actor the world has ever known, he who can so intervert his personality into rôles of entirely different exactions that inveterate opera-goers have difficulty in discovering his identity, he who is supreme in tragedy of the most gruesome nature or comedy in the lightest vein. The man, Antonio Scotti, the rôle perhaps his—I was going to say best, but this would be an untruth, for he is such a consummate artist that one rôle is as artistically enacted as another, the difference lying in the opportunities some characters offer more than others. The one he is probably more known by is *Scarpia*. I honestly consider it ludicrous to think of Scotti and Ruffo at the same time. Of course the former hasn't anywhere near the voice of the latter, but after he has passed twenty-five years of operatic singing as has Scotti, his voice will not be what it is to-day, and if he continues using those open top notes as much as he does, I fear he will not even see that length of service. Yet viewing the other side of the situation, he may in years to come attain the zenith of perfection; still, what he is going to be is not by which we must judge; it is what he is now. Of course there are numerous other instances of convincing acting by singers. I might in passing mention Sammarco's *Rafaele*, but these to me stand out more prominently.

Mr. Seaman's statement of Ruffo's popularity "challenging the attendance drawn by any other individual singer or opera" borders somewhat on absurdness. Did he never hear, I wonder, of John McCormack? Could he duplicate the popular tenor's recent season? He could not. Perhaps his New York audiences in Carnegie Hall were as large as McCormack's. I don't know, for I didn't hear Ruffo in that hall, but I know they weren't in other cities and his appearance in this city was not a financial success nor an artistic success either, alongside of McCormack's. Speaking of his only concert in this city calls to my mind his program in which he was announced in the truly proper way, one word summing up his standing: Titta Ruffo, the "Sensational" baritone.

Before closing I wish to say I am not prejudiced against this man, but have always judged him and every other professional, in fact, with a broad, liberal mind, and I stand open to conviction if what I have said can be disproved, and anyone can show why Titta Ruffo is the "greatest baritone of the age."

Faithfully yours,

RAYMOND V. CHAFFEE.

Detroit, Mich., July 1, 1915.

Albert Mildenberg Pays Tribute to Joseffy

To the Editor of MUSICAL AMERICA:

That the hands of the inimitable master of the keyboard have been stilled by death does not remove the great personality of Rafael Joseffy from the art world.

It is wrong to class Joseffy among those kings of mere mechanical technical perfection, for his was a far greater talent. It may be true that much of his time was given to the analysis of

[Continued on next page]

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[Continued from page 22]

the secrets of technique building in pianoforte playing, and his approach and handling of this great subject were in latter years almost uncanny. But in this there must not be forgotten the marvelous suavity of his piano art of former years, when the beautiful tones dropped from his finger-tips like melting pearls, like shadowy fleecy clouds, chasing each other across a beautiful Italian blue sky.

His fingers could sing you a tremulous lullaby, with all the tenderness of Chopin's mother thought. His mystic *legato* could weave for you a veil of grief, in his painting of the *finale* of Chopin's Funeral Sonata, that would appal you. His lightning-like *staccati* would make your brain dizzy with the feats of spark and flash. His fairy touch, like a soft zephyr, would blow the trembling crystal dewdrop from the leaf. What poetry, romance, joy and ecstasy has he drawn from that instrument of wood and iron and steel! And in it all, his was a beautiful, sane and human sentiment. No man has ever heard a trivial utterance from Joseffy's lips in his judgment of art. It was the only religion that interested him. It was his only religion.

Joseffy's prodigious powers as a pedagogue will not be realized until the present generation has had an opportunity to study what he has left in his "Daily Studies" and the stupendous volume of works on Chopin, Liszt, etc. His works were appreciated abroad in all centers. While I was at work in Rome with Sgambati, Joseffy's name was ever on the lips of that great maestro, who represented the legitimate classic school of musical Italy of to-day. In Paris I have heard Joseffy's work as a pedagogue lauded by such men as Massenet and Philippe. In fact, all the great and small teachers of Europe agree as to

his superior knowledge of the legitimate study of the piano.

America has paid all the homage to this great artist that it could. The American public and audiences have showered him with that extravagance of appreciation that America can show when it wants to. For no matter what great artist has visited America, none has ever dimmed or eclipsed the appreciation given Joseffy's art. Public-spirited men in the commercial side of the musical life of this country have accorded Joseffy large and important missions, the results of which will live hereafter, to the profit of every student of piano. Joseffy found in his choice of America as a home the field that pleased him. He was a patriotic citizen.

Should you stop any child on the streets of Naples or Milan and ask him what he knows of Michael Angelo, be

assured that he would quickly inform you of the great master and perhaps name several of his great works. Ask any school girl in Munich, Dresden or some small provincial town of Germany of Goethe or Schiller and she will doubtless recite for you pages of this master's works without hesitation. Let us speed the day when the great American student mind—trained in America by resident teachers, protected in American homes and colleges and exploited by American citizens—will without hesitation pronounce the name of Rafael Joseffy and know what his genius has done for the development of music in America.

I feel that my fellow students of this great master will join me in expressing these sentiments. The world has lost a great master—as well as a great pianist.

ALBERT MILDENBERG.

New York, July 3, 1915.

FLAUTIST AS COACH FOR COLORATURA

Frida Bennèche Finds Technician of Flute Best Teacher of Vocal Trills

AN addition to New York's Musical Life is an American coloratura soprano, Frida Bennèche. Miss Bennèche was born in Stuyvesant Square, New York City. She has lived abroad a number of years, and after having sung there with much success she has now returned to her native city and is identified with its musical life.

Miss Bennèche's father was for some years president of a leading musical society. Among her own earliest recollections are those of listening to great artists. As a child she was taken much



Frida Bennèche, American Coloratura Soprano

abroad and on one of her sojourns met the then Secretary of State in Russia, Constantin Pobadonostzeff, who became her life-long friend.

About singing Miss Bennèche has some very definite ideas. Perfect intonation has been acquired by Miss Bennèche partly through a sensitive ear developed by violin playing. Breath control she studied with a Berlin woman sixty-eight years of age, who still sings as freshly as a girl of sixteen—this being the famous Therese Seehofer. Miss Bennèche's slogan is, "Place the breath high and you must sing in tune."

Bach's Aid to Singers

She is a devotee of Bach and Handel, and to this music she owes her simplicity of style and a fine precision. An unusual opportunity to sing the works of these composers came to her last summer when she was invited to go on a tour with a distinguished company of musicians and critics through Germany, Denmark and Sweden, singing at church festivals in the larger cities. She was the only American in the cast, and was the only coloratura. More recently she sang leading coloratura parts in the Hamburg Opera.

Considerable of this singer's success depends upon personal beauty and charm. In her coaching Miss Bennèche has pursued an original policy. For several years she has studied coloratura parts, composition, harmony, etc., with the prominent flautist, Paul Henneberg, believing that a good flautist can best teach vocal trills and technique.

Paul Reimers, the tenor, who is at present on Long Island, has but lately returned from a motor trip through the West.

ALLEGHENY COLLEGE CENTENARY PAGEANT

Professor Baker of Howard Author and Director of Pennsylvania Event

MEADVILLE, PA., July 6.—Allegheny College has been celebrating its centennial commencement week, June 20-25. The outstanding event of the week was the brilliant historical pageant. This centenary pageant was written by Prof. George Pierce Baker, head of the department of dramatic literature of Harvard University and represents his spare time for three years. Its presentation was under the personal direction of the author.

The story of the pageant, which took over three hours in its presentation, ran from George Washington's arrival in Meadville to the "New Allegheny" under President Crawford.

Five hundred persons, fittingly costumed, made up the cast in personages, choruses, military troops, scholastic groups and orchestras.

The pageant is founded upon the words of Isaiah, which the founder of Allegheny College, Timothy Alden, used as a text for the famous "Portsmouth" sermon and which you find in Hebrew in the official seal of the College, "the desert shall blossom as the rose."

In some of the scenes the entire student body of 400 was used. A fine band of twenty-six pieces under direction of Charles Roepper of Boston performed instrumental music.

The prevailing theme of the musical setting was the old chorale—found in the hymn-book to the tune known as "Mear." Dr. Edward Burlingame Hill composed an anthem, also using the words of Isaiah above referred to which formed the climax of the spectacle.

The three performances of the pageant were given on the beautiful rolling campus before a stadium seating 3,000. There was a dignity and majesty about the whole performance which made many recall Oberammergau.

A. R. B.

Beatrice Harrison with Leading Orchestras

Among the engagements of Beatrice Harrison, the 'cellist, under the management of the Booking and Promoting Corporation, concerts with the New York Philharmonic Orchestra, the Minneapolis Orchestra, the Detroit Symphony Orchestra and the Mendelssohn Glee Club of New York. The State Normal School at Ypsilanti will be one of the colleges where she will appear. Among other important cities in which the young English 'cellist is booked are Toronto, Montreal, Boston, Philadelphia, Pittsburgh, St. Louis and Louisville.

The annual convention of the Ohio Federation of Women's Clubs will be held at Toledo in October. A number of music clubs through the State have applied to the music chairman of the State, Emma L. Roedter, for representation on the convention program.

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SAINT-SAËNS CONCLUDES WORK AT SAN FRANCISCO EXPOSITION

Composer Gives a Special Recital for Benefit of Local Musicians—
Japanese Soprano Arrives with Ambition to Sing "Butterfly" at
the Metropolitan—Hertz to Conduct Beethoven Festival in San
Francisco

Bureau of Musical America,
1101 Pine Street,
San Francisco, July 7, 1915.

SAINT-SAËNS has concluded his Exposition work and is preparing to leave San Francisco on Friday. Yesterday afternoon he gave a special piano recital at the Fairmont Hotel for the local musicians, many of whom had been prevented by professional engagements from attending his concerts in Festival Hall, and this invitational matinee was in some respects the most noteworthy incident of his visit. Saint-Saëns began his program with Rameau and continued through groups by Bach and Chopin. He discussed his own arrangement of airs from "Alceste," gave an excellent performance of Liszt's "St. Francis Walking on the Waves," and concluded with three of his own waltzes. The composer exhibited strength and vigor and every interpretation was a delight. Last Monday evening Saint-Saëns and Richard Hageman were guests of honor

at a dinner given by George W. Stewart, the Exposition musical director, in Old Faithful Inn. The orchestral program on that occasion was made up almost exclusively of the French master's compositions. This evening the Bohemian Club is to give a dinner in honor of the eminent visitor.

A Singer from Japan

Nobu Hara is the name of a Japanese singer, twenty-two years old, who has arrived here with the intention of entering American grand opera. After a brief local stay she will proceed to New York, hoping to win an opportunity of being heard as *Madama Butterfly* at the Metropolitan. This evening she is to sing at the residence of Frank Carroll Giffen, where a reception in her honor will be given. The little singer, who is of a noble Japanese family, made her debut in Shanghai under the auspices of German musical people, and she brings accounts of distinctive success. Evidently she has had about the same training that she would have obtained at the schools of Europe or New York.

"I have learned your Western music,"

says Nobu Hara, "although much opposed by relatives, who did not wish to have me become a singer. We have progressed a great deal in Japan, even the women, and, as a suggestion of that, I may mention that, like many other Japanese women of my generation, I have become a suffragette. I look for rapid musical development in Japan."

Inga Orner's Recital

Inga Orner, the Swedish soprano, appeared in a song recital at Native Sons' Hall last Thursday night, her program representing composers of France, Sweden, Denmark, England and the United States.

Alfred Hertz is to direct the concerts at the Beethoven Festival, which will be held in the Municipal Auditorium on August 6, 7 and 8. Josiah Zuro is training the chorus. Others to take part are Mme. Schumann-Heink, Marcella Craft, Johannes Sembach and Otto Goritz.

Emilio de Gogorza has returned to his home in Maine after an Exposition visit of two months. He signed a contract to return next January and tour the Pacific Coast and Hawaii under the management of Will L. Greenbaum. Others who have recently been booked by Mr. Greenbaum are Maud Powell and Moriz Rosenthal. The Kneisel Quartet will tour California, giving ten concerts.

Jeanne Jomelli is singing at the Em-press Theater this week.

THOMAS NUNAN.

The Wiesbaden Court Opera has made an attempt to breathe new life into Schumann's "Genoveva."

OTTAWA AIDS ITALIANS

Valentine Crespi Principal Figure in
Red Cross Benefit

OTTAWA, CAN., July 10.—Valentine Crespi, the violinist, was the principal figure in a benefit concert for the Italian Red Cross at the Russell Theater on July 8. In the intermission Dr. James W. Robertson, secretary-treasurer of the Ottawa Red Cross, addressed the audience.

Miss Crespi made an impression hardly equalled by any woman violinist who has ever played here. She gave a brilliant performance of the Paganini Concerto and Sarasate's "Carmen" Fantasie, while her playing of the Drdla Serenade made an especial appeal.

The supporting artists were Maud Pouget, the possessor of a charmingly rich voice; Agnes Duhamel, who as usual delighted her hearers; Charles Hickman, whose fine tenor voice made him immensely popular, and Gordon Rogers in monologues.

Miss Crespi was accompanied in a most able manner by Wilfred Pelletier. Marie Duhamel accompanied her sister, Marjorie Lightfoot, Mr. Rogers and Mr. I. Newton, Miss Pouget. R. A. Graziadei's orchestra assisted.

Conductor John T. Watkins, of Scranton, Pa., has finished the most strenuous season of his career and will enjoy a vacation at the Panama-Pacific Exposition and a pleasure trip through the Western States, accompanied by Mrs. Watkins.

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IN CELEBRATION OF FRANZ CENTENNIAL

Memorial Lecture Recital Given at Cincinnati Conservatory of Music

CINCINNATI, July 7.—A memorial lecture recital at the Cincinnati Conservatory of Music was given last evening by Edgar Stillman Kelley, John Hoffmann and George Leighton, members of the faculty, on the occasion of the celebration of the one hundredth anniversary of the birth of Robert Franz (June 28, 1915).

Mr. Stillman Kelley, the lecturer, outlined the career of the great song writer and called attention to the various traits of his character and the phases of his art. The editorial work of the composer in his treatment of the figured basses in the Bach "St. Mathew Passion" was illustrated by an excerpt from that work, and its influence on the *Lieder* of Franz was then shown by numerous selections sung with artistic taste and reverent spirit by John Hoffmann, the widely known tenor. The instrumental portions were sympathetically performed by the pianist, George Leighton. The numbers given were as follows:

"Marie," "Widmung," "Das Macht das dunkelgrüne Laub," "Für Music," "Aus meinen grossen Schmerzen," "Es hat die Rose sich beklagt," "Mädchen mit dem roten Mündchen," "Umsonst," "Wonne der Wehmuth," "Mutter o sing mich zu Ruh," "Und die Rosen die prangen," "Es klingt in der Luft," "Im Rhein im heiligen Strome," "Um Mitternacht," "Die stille Wasserrose," "Stille Sicherheit" and "Willkommen mein Wald."

SINGER OF NATIONAL AIRS

"Star-Spangled Banner" Sung by Miss Patterson at Road Dedication

Eleanor Patterson, the American contralto, has been giving "The Star-Spangled Banner" a place on all of her consistently American programs, and besides this she has been in demand for the national anthem on numerous public occasions—commencement exercises, dedication ceremonies, outdoor concerts, etc. Owing to the contralto's absence in the West she was compelled recently to reject two offers to sing patriotic selections, and particularly "The Star-Spangled Banner," at Fourth of July celebrations.

At the recent dedication ceremonies of the Lincoln Highway in Ada, Ohio (which roadway has just been completed, running clear from New York City to San Francisco), Miss Patterson was scheduled to lead an audience of more than 5,000 in the singing of the "Star-Spangled Banner" on the campus of the Ohio Northern University at the

OPERA SCENES SUNG BY FAY FOSTER CHORUS



The Foster Choral Club, of Hempstead, L. I., Fay Foster, Director, in the "Spinning Scene" from "The Flying Dutchman"

CLOSING her season of teaching and conducting at Hempstead, L. I., on June 25, Fay Foster gave a delightful evening at St. George's Parish House, when a program of great variety was

offered. In addition to the many splendid song performances, scenes in costume were given, including the "spinning scene" from Wagner's "Flying Dutchman" and the "Wood Scene" from

Humperdinck's "Hänsel and Gretel." Miss Foster's careful preparation of the music heard reflected great credit on her ability as a teacher and as a serious musician.

conclusion of Governor Willis's speech and was to have been taken by the "movie" man for the pictures which are to be shown all over the world in connection with the Lincoln Highway. However, her train was just fifteen minutes too late for this, but the "movie" man succeeded in filming the contralto as she alighted from the train and again as she was seated in an automobile in company with Ohio's Governor and other State officials.

Hanna Wolfe, the Dutch pianist, was heard in two interesting piano recitals recently in Indianapolis, the first being given in the Propylaeum, and the other in the drawing room of Mr. and Mrs. George Philip Meier, which was a most artistic setting for the artist's excellent program. She will leave shortly for New York, where she intends to locate.

Margarete Matzenauer, besides her engagement to sing at the Worcester Festival on October 8, will also appear before the opera season in cities like Pittsburgh, Cedar Rapids, Iowa; St. Louis, Providence, and New Haven, Conn. Edoardo Ferrari-Fontana will accompany Mme. Matzenauer on a joint tour as far west as the Coast.

INITIAL PEABODY RECITAL

Horatio Connell Sings Fine Program for Summer Schools

BALTIMORE, Md., July 10.—Coincident with the opening of the summer schools of the Peabody Conservatory of Music and the Johns Hopkins University, the first recital for the students was given by Horatio Connell, baritone, on Friday evening, July 9. The program was as follows:

Secchi, "Lungi Dal Caro Bene"; J. S. Bach, "Thine Increase Be Constant"; Folk Song, "The Mill Wheel"; Mozart, "A Warning"; Franz Schubert, "Der Wanderer," "Wohin?"; R. Hahn, "L'Heure Exquise"; Rachmaninoff, "Approach of Spring"; Handel, "Hear Me, Ye Winds and Waves"; Landon Ronald, "Down in the Forest"; Tod Galloway, "Alone Upon the House-tops"; Savori Levi, "Daddy and Babsy."

Mr. Connell has a very beautiful baritone voice of unusual range, singing with ease the three F's. The character of the program was such as to demand also an exceptional versatility, for to sing Bach and Handel, Mozart and Schubert, figuratively speaking, in the same breath is no small accomplishment, which illustrates the fact that Mr. Connell has brains besides voice.

The enthusiastic appreciation of the audience was due in a large measure to its ability to understand what the singer was saying. For example, "Daddy and Babsy" would never get across the footlights by its music alone. But the story is good and Mr. Connell makes himself thoroughly understood. Altogether the recital was a huge success. Howard Thatcher gave splendid support at the piano.

Paderewski on California Trip

Ignace Paderewski has finally put his affairs in such condition in the East that he has been able to fulfill his prom-

ise to go to California. He left New York on Thursday, June 24, and expects to be on the coast in the neighborhood of six weeks. He will be in San Francisco for a Polish day that is being arranged at the Panama-Pacific International Exposition, and then will go to Paso Robles for the baths. On his return he and Mme. Paderewski expect to go to Bar Harbor for a few weeks.

Central Park Concert Made Possible by Mr. Naumburg's Generosity

The first orchestral concert of the season in the Mall, Central Park, New York, was given on July 5 by Franz Kaltenborn and his orchestra. The concert was made possible by the generosity of Elkan Naumburg, who engaged the musicians. Among the offerings was a violin solo by Mr. Kaltenborn, the Viextemps *Fantasia Caprice*. The advisory committee on park music appointed by Commissioner Ward comprises Victor Herbert, Frank Damrosch, Reginald De-Koven, Richard Aldrich, Frank X. Arens, Frederick Barry, A. S. Adams, Arthur Farwell, Mallet Prevost, Harry Harkness Flagler, Whitney Warren, Mrs. Howard Mansfield and Mrs. John McArthur.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

MARY HELEN BROWN'S gift for fitting appropriate music to a poem has not been demonstrated more admirably in anything she has composed than in her new song, "My Dearie," which the B. F. Wood Music Co. issues.*

The song is subtitled "A Folk-song," but it should be clearly understood that it is not an arrangement by Miss Brown of a folk melody. It is an attempt, and a highly successful one, too, to write in folk-style. Miss Brown has, in fact, outdone herself in accomplishing her task. The harmonic scheme, simple as its character demands, is lovely and full of fine touches, and the melody, which the voice carries throughout, as is fitting in a folk-song, is distinctive as well as very charming.

Mention must be made of the beauty of the little poem to which the music is set. It is by Hope Briddon who, we are happy to say, is none other than Mary Helen Brown herself, who modestly uses a *nom de plume* on her songs, when they are set to her own lines. The song is published for high, medium and low voices.

* * *

TO the many editions of Mendelssohn's "Songs Without Words" for the piano already on the market the house of Schirmer, in its popular series, "Schirmer's Library," has added one edited by Constantin von Sternberg.†

There can be nothing startling at this date in anything concerned with the gentle Mendelssohn; yet a good edition, made with a sense of what these melodious *morceaux de salon* really mean and with sympathy has value and is welcome. Mr. von Sternberg has done his work in this way and his edition is more than ordinarily praiseworthy. He has also written a preface, in which he points out many of the virtues of this romantic composer's productions. He says in part: "Open the pages of this unique volume wherever we may, the eye always meets a definite picture in the merely general aspect of the page. The writing is always decided and impeccable. The keenest search could not detect a page on which the master had not 'something to say.' Students as well as amateurs will find a perfect treasure trove of beauty and wholesome sentiment in this volume, especially if in their selecting they leave the beaten track of the half dozen over-popular pieces in it and explore the almost untrodden ground of the many others."

Mr. von Sternberg speaks wisely when he advises the investigation of the less familiar songs without words. There are many neglected ones among them that touch a far higher plane than do the hackneyed "Consolation," "Spring Song," "Venetian Boat Song," etc. As for the sentiment of the entire contents being "wholesome," as Mr. von Sternberg avows, one can hardly agree with him. There is a cloying, and at times mawkish, feeling in some of the slow movements which is scarcely to be reckoned wholesome. In comparison with some of the erotic things in the music of to-day Mr. von Sternberg may, however, be right.

*"MY DEARIE." Song for a Solo Voice with Piano Accompaniment. By Mary Helen Brown. Published by the B. F. Wood Music Co., Boston, New York, Leipzig and London. Price, 50 cents.

†"SONGS WITHOUT WORDS." For the Piano. By Felix Mendelssohn-Bartholdy. Edited by Constantin von Sternberg. "Schirmer's Library, Vol. 58." Published by G. Schirmer, New York and London. Price, Paper, \$1.00; Cloth, \$2.00.

A SMALL cantata for general use is "The Light Everlasting," by James R. Gillette, issued by Theodore Presser.‡ Mr. Gillette's name has been made known in the past through anthems and compositions for the organ. The present work is unpretentious and therefore its flaws need not be too severely censured.

Mr. Gillette's music is simple, straightforward, not particularly distinguished either harmonically or melodically; it is in the manner of Alfred Gaul and the men of his class, who wrote such melodious things as "The Holy City" a few decades ago. What one misses in this work is the sustained flow, without which it cannot exert any especial hold on the hearer. The numbers, which come to regular halts—it is high time that this should be discarded in the Elgarian manner—are almost all short and some of them actually stop before they have begun. A bad misplaced accent occurs in the bass solo "And Thou Bethlehem," in which the last syllable of Bethlehem is accented on a dotted half note in three-four time, producing an effect wholly incorrect.

The best music in the work is the short contralto bit, "A Voice Is Heard in Ramah"; here Mr. Gillette has arrived at something that is truly expressive and pictures the mood which the text describes. The work will be useful in small churches, as it is not difficult either to play or to sing. There are solo parts for all four voices.

* * *

T. TERTIUS NOBLE, organist of St. Thomas's Church, New York, and composer of a large amount of more than respectable church music, has written a worthy song for a high voice with piano accompaniment. It is called "Love's Summer"|| and is one of those agreeable melodic pieces for solo voice, written over a bounding arpeggio accompaniment. Its style is frankly Mendelssohnian, for its composer is not a modernist.

* * *

THE new organ issues of the Oliver Ditson Company are the Andante Cantabile from Tchaikowsky's Fifth Symphony in an abridged arrangement by Dr. C. W. Pearce, James H. Rogers's arrangements of Wagner's "Cradle Song" and Debussy's Romance, C. S. Jeykl's transcription of Wagner's "Träume" and William Faulkes's Intermezzo in C. These are all good numbers and the transcriptions are well made. They will be of equal use in the church and in recital.

* * *

LOUISE AYRES GARNETT, one of the most gifted of American women composers, has a lovely song in the new Ditson issues|| called "My Sweeting." An effective song is William Stickles's frankly ballad-like "I Chose a Rose," in which singers will revel and which gives them plenty of opportunity to show their voices to advantage. A. W. K.

‡"THE LIGHT EVERLASTING." Cantata for Chorus, Solos with Organ Accompaniment. By James R. Gillette. Published by the Theodore Presser Co., Philadelphia. Price, 50 cents.

||"LOVE'S SUMMER." Song for a High Voice with Piano Accompaniment. By T. Tertius Noble. Published by G. Schirmer, New York and London. Price, 60 cents.

||"NEW ORGAN COMPOSITIONS." Published by the Oliver Ditson Company, Boston.

||"MY SWEETING." Song by Louise Ayres Garnett. Price, 50 cents. "I CHOSE A ROSE." Song by William Stickles. Price, 60 cents. Published by the Oliver Ditson Company, Boston.

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OPERATIC TRADITION UPSET BY CAREER OF LUCILLE LAWRENCE

Kentucky Girl Went from Stage
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AN addition to the list of prominent musicians now visiting this country is Lucille Lawrence, who has been singing in opera in Europe with success for the last seven years. The first American to sing the title part of "The Girl of the Golden West" in Europe, a *Tosca* and an *Aida* acclaimed in critical music centers of Italy, she has the unique record of reversing the usual operatic customs. She, a Kentucky girl, went from the Metropolitan Opera Company to a series of artistic and—what is much more unusual—financial successes, in Germany and Italy, winning her laurels in the countries whence come most of the singers who face American opera audiences, against conditions especially hard for the American invader.

Miss Lawrence is here for a series of concerts and some singing for the phonograph companies. She is glad to be "back home," she told a visitor who called on her the other day at the Hotel Brevoort, where she is snugly domiciled. But she wants it distinctly understood that she is not a "war refugee." She had her greatest success, measured both by the artistic and financial standards, when she sang at Venice and Rome this last Winter and Spring. Moreover, she has under consideration an offer of an engagement to return to Rome for opera next Winter.

No War Refugee

"The war did not interfere with my work in Italy in the least," said she. "I may have been especially fortunate, but I know that in Venice and Rome, where I was singing all through the events leading up to the entrance of Italy into this conflict, and even saw the actual beginning of Italy's fighting, the audiences were big and enthusiastic. So in coming over this Summer I can't count myself a refugee, can I?"

"Nevertheless I have suffered from this war to some extent," continued the singer. "It prevented me from going to Vienna to fill an engagement which I had made to sing 'The Girl of the Golden West,' and 'Aida' there. There's quite a story attached to that engagement. The contract was offered to me as the result of my success in making certain difficult talking machine records a few months previously—some work of the kind which will occupy part of my time while I am in this country. It also brought me a most alluring offer for a vaudeville engagement in Vienna and Buda-Pesth. I declined that offer, but who knows—some of our greatest actors and musicians dip into vaudeville from time to time, so I may reconsider some day."

Miss Lawrence abundantly lives up to the tradition which her native state has established for producing beautiful women. A tall, handsome brunette, with remarkable eyes which have a sparkle of American humor in them, she has a splendid vitality which must find its way



Lucille Lawrence, American Operatic Soprano, as "Aida"

forcefully across the footlights. Despite her long residence abroad she remains essentially American, able to discuss her art and herself without undue egotism on the one hand or pretentious false modesty on the other. She is proud that she, a foreigner in the home of *bel canto* was able to achieve triumphs, and she says so frankly. She is especially glad that she was able to disprove the Italian tradition that Americans have no temperament.

Gratitude to Tito Ricordi

"I have only the heartiest feeling of love and gratitude toward Italy for my treatment there," she said. "Especially I must express my gratitude to that wonderful man Tito Ricordi who, great musical magnate that he is, was kindness and fairness personified to me, a stranger in his land. I am proud to say that I won his esteem through my singing of 'The Girl of the Golden West,' and I know I couldn't have held it if I hadn't come up to his artistic standards fully."

"Some day I hope operatic conditions in America will be such we can adopt his system of giving all singers who have the ability, no matter whether they are great and prominent or only young women making their way, a chance to create parts in new operas. At present we have not the number of first-class opera houses or the widespread popular interest in opera which Italy has. Yet we're growing in both respects; and Tito Ricordi's willingness to hear any singer of earnestness and sincerity, and his policy of

awarding new parts on merit is the one which this land is bound to adopt in order to foster and encourage artistic achievements and keep to the highest degree of operatic excellence."

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Count Gravina, Under Arms for Italy, Is
Cosima Wagner's Grandson

Count Gil Gravina, a reserve officer in the Italian army now fighting against the Austro-Hungarian forces, is partly of German descent, says the New York *Herald*, his mother, Countess Blandine Gravina, being a daughter of Frau Cosima Wagner, widow of the composer, by her first marriage with Hans von Bülow. Her father, as is well known, was Franz Liszt.

On his father's side, however, the young officer descends from a Norman house renowned in the history of Sicily. Count Gravina for several years studied music at the Dresden Conservatory and under J. L. Nicodé. He is an accomplished flautist and has played in the orchestra at Bayreuth on many occasions. It was hoped that he would eventually take charge of the Wagner Theater in Bayreuth, but the war has caused him to sever all the bonds that tied him to his mother's home country.

Seattle Chorus Sings Elgar's "King Olaf"

SEATTLE, WASH., July 1.—Elgar's "King Olaf" was sung by the People's Chorus, under the able direction of W. H. Donley, on June 22. The soloists were Neal Begley, Grace Farrington Homsted and Phileas Goulet. W. H. Hedley was the concertmaster of the orchestra, Edna McDonagh, the pianist, and Arthur Fischer, organist.

Scranton Music Critic Weds

SCRANTON, PA., July 3.—James F. Mitchell, managing editor and musical critic of the *Scranton Republican*, was married recently to Margaret Mayock, of Miner's Mills, a graduate of Rochester seminary and a talented musician.

W. R. H.

Worcester (Mass.) music teachers recently presenting pupils in annual recitals were Mary A. McCarron, Marie Louise Webb, James E. Oakes, Mary E. Coyle, Elizabeth Ford, Mrs. Elina Gardell, A. Winfred Mahew and May Sleeper Ruggles.

FLONZALEYS' RETURN CERTAIN

Ara and Betti Not Called to Arms by
Italian Government

Ugo Ara writes Loudon Charlton that there will be no question about the Flonzaley Quartet's being able to reach America in ample time for next season's tour. Mr. Ara states that Adolfo Betti, the quartet's first violin, has arrived in Lausanne from Biena, where he spent a number of weeks visiting relatives, and is now at work with his confrères, preparing the repertoire for the American tour.

"There is nothing," writes Mr. Ara, "that we can tell you about the European situation that you have not already learned from your papers, which seem to print even more war news than the papers here. The participation of Italy is, of course, of the first importance, and we hope it will hasten the end of the scourge. Betti and I have not yet been called, and there is no probability that our time will come, unless the situation becomes very complicated. But how hard it is to stay at home with a violin bow in one's hand when all one's friends and relatives are at the front!"

Albany Clubwomen Arranging Elaborate Musical Program for Next Year

ALBANY, N. Y., July 3.—The music section of the fine arts department of the Woman's Club of Albany is arranging for the most elaborate program of its history for next season. Cornelia L. Reed, leader of the section, and the associate leader, Mrs. A. M. Smith, have been working since early in the spring on the program and now have it near completion. The interpretation of "Parsifal," by Frances Nevin, of Boston, assisted by John Herman Loud, of the same city, will be the most important contribution of the year. The members of the music department will take up the study of Wagner's operas, and will present two of them during the year, under the direction of Mrs. Asa Wynkoop. The department will unite with the dramatic department in a reading with music of Shakespeare's "Midsummer Night's Dream." A new phase of the work will be the giving of a concert, in which pupils of all of the best known music teachers of the city will participate.

W. A. H.

Jules Falk, the violinist, was in San Francisco recently on a hurried visit.

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ESTIMATES OF JOSEFFY'S ART

James Huneker Describes the Pianist's Delicacy of Touch, Mastery of Nuance and Catholicity—Mrs. Henry T. Finck Recalls His Methods of Teaching and Examples of His Ready Wit

CRITICAL estimates and reminiscences of Rafael Joseffy, whose death, as recounted in MUSICAL AMERICA last week, took place on June 25, have been given a large amount of space in the newspapers recently. James Huneker's estimate of the art of the great pianist is contained in the New York Times.

"In 1903 I went to Buda-Pesth," relates Mr. Huneker, "and in Buda (Ofen), across the Danube, I met the father of Joseffy, a learned rabbi and teacher of Oriental and modern languages—he modestly confessed to speaking twenty-two! When I saw the diminutive old man (he was past eighty years), with his soft yet sparkling eyes and finely chiseled profile, I told him that his son Rafael was 'the spit and spawn of him.' The Celtic image did not puzzle him and in the English of classic diction he admitted that his son favored him, but prophetically added: 'Yes, but he won't die as old as his father.' He confessed that as a lad Rafael was singularly endowed with musical talent, yet he thought he would have achieved equal distinction in the world of literature. The venerable and erudite rabbi evidently favored intellectual pursuits. However, he died several years before his son.

"But Joseffy was, as Hanslick said, 'predestined to play,' and his predestined instrument the pianoforte. His touch, or manner of attack, seemed to spiritualize its wiry timbre. The harsh, inelastic, metallic, unmalleable tone, inseparable from the music made by conventional pianists, became in his hands floating, evanescent. Tones were his plastic passagework—so different from Liszt's wrought iron figuration, or the sonorous blasts of Rubinstein ('A French horn tone,' was the way Joseffy described Anton's touch), his atmospheric pedaling and gossamer arabesques—if Joseffy played the pianoforte, you ask in desperation, what then did his contemporaries play?

"From his keyboard there was evoked a delicate volume of sound that was, to employ a banal word, beautiful. He was the pianist of beauty or, as he said of Tausig, 'Every piece he played was a perfect picture, perfectly hung and framed.'

"Extreme polish never attenuated the vitality of his playing. In his manipulation of the mechanism his touch had an

airy, aristocratic quality, a detachment of tone that some believed he contrived his *legato* by the aid of the pedal. This is a mistake. His touch, while not as clinging or as velvety and rich as Paderewski, was a cunning mixture of hand-stroke and finger pressure; the pedals did play an important role, as they should, for they are, as Rubinstein puts it, the soul of the instrument.

A "Cool, Silvery Touch"

"A cool, silvery touch of penetrating sweetness was Joseffy's, a comminglement of magic and moonlight. He had the cult of the nuance, and here is where I take my stand in claiming for him originality. No pianist, with the exception of Chopin, has paralleled his mastery of the nuance. He was a master of the finer shades, gray within gray, and also a chameleon-like variety in iridescent tonal tints. Never robust, seldom dramatic, his fingers were always as ten tiny crystal bells. His readings were subtle, not morbid. Like Chopin and De Pachermann, he knew his dynamic limits, and so graded his tone that no one missed the thunders of the latter-day fortissimists. Quality of tone, discrimination of tone, not power nor yet swiftness interested him. Nevertheless, his was a style that is distinctly outmoded. It was too refined, too gracious for the New School. At his debut (1879) his playing lacked weight, but it was unfailingly poetical and revealed a classic balance and tonal chastity.

"His catholicity may be gaged when we recall his devotion to Brahms, to Chopin, and to Liszt. The B Flat Major Concerto of Brahms in his hands was a view of another side of Brahms, too often the leaden diversion of pedants. Joseffy literally taught American music-lovers that Brahms is not a recondite, cryptic composer of a constipated, dour temperament, but a full-blooded man who loves life and light and beauty. As for the E Minor Concerto of Chopin, that may be truly said to have belonged to Joseffy. Who can ever forget his matchless performance, the proud dignity of his bearing at the keyboard, his poetic Romance and buoyant Rondo! Even the Tausig interlocking octave runs at the close sounded euphonious. He accomplished wonders with Karl Tausig's version of the work, but I fancy that he was prompted thereto by a laudable piety to exhume the ingenious arrangement."

Joseffy's work as a teacher is treated in Henry T. Finck's column in *The Evening Post* of New York:

Although Joseffy gave up appearing as a concert pianist years ago, his influence was being constantly exerted in other fields. As a teacher he had no superior. After his retirement from the National Conservatory he taught private pupils in large numbers, and he also devoted much time, not only to editions of Chopin and Liszt, but also to original piano studies. These studies were the result of years of thought and experiment. Mr. Joseffy's hand was singularly small and short, and he had to overcome difficulties which were not present to a hand of larger build. In an article on Joseffy's teaching, written for "The Music of the Modern World," by Mrs. Henry T. Finck, who was in his National Conservatory class eight years, we read: "He studies his own hand very carefully, and continually discovers new ways of overcoming technical difficulties, which he shows his class after he has made sure of their efficacy. While such exercises look very easy, when we try to imitate them, it takes very careful analysis to understand them."

The drudgery of the mere technical foundation which a student must go through in serious study with such a teacher as Joseffy is illustrated by the following passages, quoted from the same article: "Mr. Joseffy says everything should be practiced, *legato* and *staccato*; very slowly and *fortissimo*. With the fingers raised as high as possible; occasionally very fast—what he calls a 'big tempo'—which acts as a forcing process; in all keys; right-hand passages, when difficult, with the left hand, and vice-versa; with different accents, rhythms, and touches; and with the fingers between the black keys. This last is very difficult. It is used to obtain precision, but it must not be done too much, as it is liable to weaken the stroke." This was but the beginning, and did not include special work in scales, octaves, chords, two-finger exercises, trills, and so forth.

"It is interesting," Mrs. Finck continues, "to watch Mr. Joseffy's patience and extreme care in teaching. He never overlooks the slightest mistake in fingering, touch, or technique, no matter how trivial it may seem. He can hear wrong fingering in a rapid passage, and one day gave us a proof of it. One of his pupils was playing, and, as he had his back to her and was walking away from the piano, he certainly could not see, but he corrected her, and told her to use the third, not the fourth, finger in a certain rapid run.

Compositions Used in Teaching

"His pupils study a judicious mixture of Clementi's 'Gradus' (Tausig arrangement), Czerny for technique, Liszt for brilliancy and effect, Chopin for delicacy, precision, elegance of style, and romantic feeling, Bach for thoroughness and depth

(*musikalische Solidität*), and Schumann for accuracy in rhythm and accent. In a general way this gives an idea of Mr. Joseffy's method, but it should not give the impression that his teaching is limited to these few composers. He freely uses all good studies and pieces. Many are the beautiful things one hears in his class, by great composers like Jensen and Henselt, which are rarely played in our concert halls."

At that time Joseffy lived in Tarrytown, and he used to say that he didn't practice, but that he was the best pianist in Tarrytown. None of his pupils will forget the amused look in his face as he made the statement. Some years later he moved to New York, and settled in Seventeenth Street, and one of his old pupils, who met him, said: "I understand, Mr. Joseffy, that you are no longer the best pianist in Tarrytown." "No," was the instantaneous answer, "but I'm one of the best in Seventeenth Street."

Even the victims of his quick wit never failed to join in the laugh which followed his remarks. One of his pupils had one day played some composition ending in the scale of C Sharp Minor, and she was quite as amused as the rest of the class when Joseffy, with a mischievous smile and great precision of manner, stated that: "Mrs. X knows the C Sharp Minor Scale by reputation only."

Paderewski to Visit Ernest Schelling

Ernest Schelling, the pianist, and Mrs. Schelling expect to have Mr. and Mrs. Ignace Jan Paderewski as their guests for part of the summer at their home in Bar Harbor, Me.

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FROM COMIC OPERA TO "HIGHWAYMAN" CANTATA, ADVANCE OF DEEMS TAYLOR

Upward Step Leads Young American Composer from "The Echo," of Broadway, to Serious Works for the Concert Halls—Reinald Werrenrath an Ardent Propagandist for the Music of His College Mate—Developing of Indian Themes Absurd, Says Mr. Taylor—This Musician as Editor and Humorist

"THE trouble with young composers is that they try to be original. One might just as well try to be eight feet tall!" I do not know if anyone has said this in just this way before; if so, it goes to prove once more how little that is new can be said in this century when nineteen hundred years have already rolled round. In any case it is a very pertinent remark and coming from the lips of a young composer, who has "made good" and of whom much may be expected in the future, it points an attitude which young America in all the arts might do well to accept.

Deems Taylor is the author of this statement. He made it to me one day last week sitting at lunch; and he delivered it without any desire to be iconoclastic, theatric or sensational. It is his very earnest opinion. Mr. Taylor is a composer whose work has had success; he is looked to already as one of the men who will carry American music far toward the goal of its ultimate international recognition as a distinct achievement. There is no composer of serious music—and it is serious music that he is writing these days—whose evolution has been along his lines. From comic opera to the cantata, "The Highwayman," a setting of Alfred Noyes's fine ballad, is a long road. Yet Mr. Taylor has traversed it in less than ten years.

Began Composing at Ten

"When did I begin? Let's see. When I was ten I wrote a piece for piano and violin. I really would have written it for the piano alone, but I couldn't play well enough to play all of it on the piano, so I whistled the melody, wrote that for the violin and set the accompaniment on the piano. It was a waltz—in six-eighth time I wrote it, too—but waltz was too commonplace a title, so I called it *Walzer!* I don't know if I have it yet, but I can remember the opening." Here Mr. Taylor took a pencil from his pocket and on the back of the menu-card wrote out five or six measures of his *Walzer*, Op. 1, No. 1. It is a simple melody in D Major, with a tonic and dominant accompaniment, correct enough and very German in character. It is just the kind of thing that one would expect of an "aged ten" beginner. Composers who write music like this to begin with generally work up to real original composition later. It is those who begin with insincere, complex jumbles when they are tyros whose future can hardly be considered hopeful. For what foundations have they on which to erect their structures?

"My next composition was at the age of twenty. Ten years passed in which I did not compose. At twenty I did a comic opera, 'The Isle of Skidoo!' That was in 1906 and Mr. Taylor was then a member of the senior class at New York University. 'The Isle of Skidoo' was the varsity show of that year. And it is very important that he wrote it, for he followed it with two other comic operas, 'Captain Kidd and Co.' and 'The Echo.' The librettist of these works was William Le Baron, a fellow student at the university. The importance of these varsity shows lies in the fact that the production of 'The Echo' at the Berkeley Lyceum in 1908 brought Mr. Taylor before the general public as a composer.

Discovery of His "Echo"

Reading a review of 'The Echo,' Charles Dillingham, the theatrical manager, was struck with the plot. He sent two of his men to see the comic opera. The men approved. Deems Taylor was sent for, with the result that Manager Dillingham gave him a contract and put it on the boards at the



Deems Taylor, the Gifted Composer, at Work and at Play. On the Left, Mr. Taylor Working on a Composition. On the Right, a Recent Photograph. Below, on the Tennis Court of His Home in New York



opening of the next season. First it was done with Richard Carle as star, this in Chicago; by the time it came East Mr. Carle had left the show and Bessie McCoy of "Yama Yama" fame was given the main part. Needless to add, the part had to be rewritten for her.

"Of course, there wasn't much of my music in 'The Echo' by the time it opened," said Mr. Taylor. "I think there were two numbers left. Later they took one of these out. Everybody wrote music in that show, Irving Berlin, and—" I was surprised to hear that the popular rag-time composer had had an interpolation in it, especially as it was before the advent of "Alexander's Rag-time Band" and those other songs which have won Mr. Berlin so much popularity. I asked Mr. Taylor if it was true that Irving Berlin had a song in "The Echo." "Well, perhaps he didn't," he added dryly. "If he didn't he was the only one who didn't. I can understand now—of course I was furious then when they ripped my numbers out of the score—how my music didn't suit for public production. I had been doing a lot of studying, working a lot in harmony and counterpoint for a year and a half before I wrote this score. The music was all right, it sounded nice and full and all that. But it was just full of counterpoint, full of those things which delight the young composer's heart and which later he learns to use as a means, rather than as an end.

Did His Own Orchestration

"Did I write the orchestral score of it? Yes, but only after much 'dickering.' The managers were very anxious to turn the score over to one of their men who does this for musical comedy composers who write only the bare tunes of their scores. Fortunately I was able to get the late Julian Edwards, who knew my work, to vouch for me and so I was permitted to orchestrate the opera myself. I was made to feel, however, that the management was conferring a special favor on me. And I can assure you that it struck me as being very funny at the time."

"The Echo" was not a hit. But Mr. Taylor was not discouraged. In fact he set to work and studied zealously. His teacher was Oscar Coon, the veteran New York theorist, who, by the way, is a pure American of Connecticut Yankee stock. "He knows more about counterpoint than any man in America to-day," said Mr. Taylor. "No encouragement from him, either; but he puts you through your paces, so that you never forget your foundation work. I remember his coming up to hear the first performance of my 'Chambered Nautilus' last year when the University Heights Choral Society sang it. After the concert he came to me and said, 'That final chorus of yours isn't bad.' Well, some might think that faint praise. Coming

this journal some time last Fall I spoke of the great aid which this composer has had through the interest in his work of Reinald Werrenrath, the baritone. Mr. Taylor and Mr. Werrenrath were students together at New York University and are also Psi Upsilon fraternity mates. It was Mr. Werrenrath who introduced Mr. Taylor's song "Witch-Woman" at his Aeolian Hall (New York) recital in the fall of 1913, and he also suggested the composition of "The Highwayman." The baritone part in the latter he created at the Peterboro Festival last summer at Peterboro, N. H., and he has sung it this winter in New Orleans, Nashua, East Orange, Jersey City, and in New York City, first with the Mozart Society and then with the St. Cecilia Club, under the baton of Victor Harris. Those who know Reinald Werrenrath realize how vital an interest he takes in that which he believes in. And Deems Taylor's music is among the things in which he does believe.

Mr. Taylor is an enemy of the man who listens to a composition and then remarks how this or that measure resembles Wagner, or Grieg, as the case may be. He launched into the subject of plagiarism with much gusto. "I can't see why intelligent musicians continue doing this ridiculous sort of detective work on other people's compositions. After all, what does a similarity of theme amount to? You can take the works of the masters and find enough pieces of thematic similarity to fill a dozen tomes. Anybody can think up a theme. As for original themes, i. e., melodic combinations which were never used before, I believe that they were about exhausted by 1800! In his essay, 'The Decay of Liebig,' Oscar Wilde says something like this, speaking of novels: 'The important thing is not that the characters are what they are but that the author is what he is.' How perfectly that analogy may be transferred to the composer and his work. It is that the composer is what he is which counts.

Looking Through Others' Eyes

"What is objectionable to me is not that composers write down themes that sound like some other theme, but that they write in a style avowedly that of

from Mr. Coon, I knew what it meant. It meant that he really liked it." In reviewing Mr. Taylor's cantata, "The Highwayman" in the columns of

[Continued on next page]

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FROM COMIC OPERA TO "HIGHWAYMAN" CANTATA, ADVANCE OF DEEMS TAYLOR

[Continued from page 29]

some one else. This amounts to looking through somebody else's eyes. And it is unpardonable in the case of a small man looking through the eyes of a composer who has an undisputed right and claim to his own vision.

"Do I believe in the developing of Indian themes for American composers? Of course not. No American has any Indian in his heart, no more than he has Zulu. On the other hand, some composers invent themes which are not traditional but in Indian style. Well, what is the result? Play them for your friends and they will tell you that they are Japanese. They are in fact just as Japanese as they are Indian. No, I have no hope for American music written along those lines. There is no trace of the ideals of a Sitting Bull, or any other 'big chief' for that matter, in this civilization. Musical art that depends on that for its impetus is neither American or anything else."

Mr. Taylor's path has not been an altogether rosy one. He did, to be sure,

win the National Federation of Women's Clubs prize for the best orchestral work submitted a few years ago with his Symphonic Poem "The Siren Song" and, as I have said, he has had the artistic aid of Reinald Werrenrath as an interpreter and champion of his music. American music publishers were, however, none too quick to present his music to the public. Up to 1914 he had published nothing. It was William Arms Fisher, the distinguished composer and editor, who saw the merit of Mr. Taylor's work and recommended it to the Oliver Ditson Company. This noted Boston firm has placed Mr. Taylor's music on the market and it is to the credit of its editor-in-chief, Mr. Fisher, that it has been brought before the public.

Edits Electrical Journal

Thus far Composer Taylor has published only "The Highwayman," "The Chambered Nautilus" (which the Schola Cantorum of New York will give at one of its concerts next season) and "Witch-Woman." Mr. Taylor does not

compose too much. He takes his time, he is keenly self-critical and he knows when he has something to say. In manuscript he has some admirable Preludes for the piano, among them a particularly engaging one in seven-eighth time. And, best of all, he does not try to eke out a living with his compositions. Were he to, he would doubtless write less interesting music. At present, and for the last three years, he is a member of the editorial staff of a large electrical paper. He is modest, he has none of the affectations of the "professional composer," he plays a good game of tennis and he has a sense of humor. As a humorist he is known to the many readers of Franklin P. Adams's column "The Conning Tower" in the New York Tribune. For in this "tower" Deems Taylor is an active contributor. What is more, he is still this side of thirty. His gifts and his enthusiasm in his work cannot fail to place him in years to come among the brightest lights in America's music.

A. WALTER KRAMER.

EXTENDED CONCERT TOUR FOR RUDOLPH ENGBERG

Chicago Baritone Has Elaborate Plans for Next Season, Following a Summer of Teaching

CHICAGO, July 12.—Rudolph Engberg, the baritone, will make the most extensive concert tour of this country next season that he has thus far undertaken. He is under the management of Alma Voedisch.



Rudolph Engberg

Mr. Engberg, though of Swedish parentage, was born in Chicago, and his musical education was begun with local teachers. After his study here he went to Bouhy in Paris, where he remained for some time. He completed his vocal training in Berlin. He has had the advantage of

association with Max Heinrich and August Spanuth and a course of study with Oscar Seagle.

"I find that, while vocal masters frequently do not agree as to methods, they all open up new lines of vocal development, and valuable hints can be gained from study with most all of them," said Mr. Engberg, in discussing his various teachers.

Mr. Engberg's concert career has taken him to various States and his recent recitals in Lindsborg, Kan., and Aberdeen, S. D., were most successful. Two recitals given in Chicago, one with Simon Buchhalter, the pianist, and another with Frederik Frederiksen, the violinist, brought the baritone before the local public in a most favorable light. He has a sympathetic, rich and resonant voice, which has a refined and liquid quality. He has much admiration for the songs of Sibelius and has given considerable study also to the songs of Weckerlin, Ronald, Carpenter, of whose songs he is particularly fond; Moussorgsky and Tchaikowsky. His appearance at Ravinia Park, when he sang with

orchestra "Le Tambour Major," from "Le Caid," by Thomas, was most favorably received. For next season he has prepared programs of eclectic character, including many selections from oratorios.

Mr. Engberg was in London last Summer when Julia Claussen and Rosa Raisa made their joint debut, and he spoke highly of their operatic efforts. He returned to Chicago just before the war broke out. He is continuing his teaching here this Summer. M. R.

MAVERICK-FOSTER RECITAL

Singer and Maker of Songs Heard at Merriewold, N. Y.

A song recital by Laura Maverick, the well known mezzo-contralto, was the magnet that recently drew the entire colony of Merriewold Park, N. Y., to the Merriewold Clubhouse. A special feature was the inclusion of a group of eight songs by Fay Foster. The composer was at the piano for the entire program and shared in the plaudits won by the singer. First came a group of French and another of German songs, of whose rendition one would choose the "Pour la Chanter" of Gounod for dash and *brío* and the "Morgen" of Strauss for delicacy.

Naturally, interest centered in the compositions of Miss Foster, who has been the guest of Mrs. John Moody at her cottage for a fortnight past. Her Irish group of three songs proved excellent. "The Daughter," characteristically Celtic and touching, pleased even more than the clever "Spinning Wheel" song, which was one of the prize winners in the American Song Competition of 1914, but the hit of the evening was undoubtedly the intensely dramatic "The Call of the Trail," which, despite its demands upon the singer, had to be repeated. Miss Maverick was in fine voice and sang with apparent ease and her usual wealth of characterization. J. I. C. C.

Mme. Schumann-Heink's Daughter Weds

Marie Theresa Schumann-Heink, daughter of the prima donna, Mme. Ernestine Schumann-Heink, was married on July 10 to Joseph Hubert Guy, a young farmer of Grossmont, near San Diego, Cal. The ceremony was performed in a Catholic church in San Diego.

PLAN FOR FRENCH OPERA SEASON IS MATURING

Minnie Tracey to Sail Soon for Paris to Complete Arrangements for New York Venture

Minnie Tracey's plan to give a three-months' season of modern French opera in New York next winter, announcement of which was made originally in MUSICAL AMERICA, is gradually maturing. Miss Tracey said this week that she was negotiating for the services of two noted French conductors and that, within two weeks, she hoped to start on a trip to Paris to engage singers. She believes that it will be readily possible to assemble a strong company, in view of the fact that many Opéra Comique singers and others in Paris have lost their positions as a result of the war. Among the operas which she expects to produce which will be new to this country are Saint-Saëns's "Phryne," Xavier Leroux's "La Reine Fiammette" and Gluck's "Iphigénie en Tauride."

On the list of patronesses for Miss Tracey's project are: Mrs. Reginald Vanderbilt, Mrs. Charles Oelrichs, Jr.; Mrs. Whitney Warren, Mrs. Casimir de Rham, Mrs. Lorillard Spencer, Jr.; Mrs. G. S. White and Mrs. Leonard M. Thomas.

Lyle D. Andrews, business manager for Oscar Hammerstein, will act in a similar capacity for the new organization. Miss Tracey, who was long identified with opera in Paris and who believes that she will be America's first woman operatic impresario, says that she will have an orchestra of fifty and a chorus of the same number, as well as two principals for each rôle, with a third, an aspiring American singer, in reserve. The venture will be housed in one of the smaller Broadway theaters.

Greta Torpadie in Recitals at Famous Country Places

Greta Torpadie, the young Swedish soprano who has spent the early part of her summer in singing her charming musical sketches on the summer estates of well known society people, including performances at the late Mrs. Stuyvesant Fish's, at Mrs. Edward R. Hewitt's and at Mrs. Junius Spencer Morgan's, is at present spending the summer in the Berkshires.

Recital Opens Vocal Summer School at Erie, Pa.

ERIE, PA., July 10.—The summer school for vocalists conducted at the Erie Conservatory by Charles Le Sueur was aus-



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iciously opened last evening by an introductory recital program by pupils. Those who took part were: Helen Richardson, Frieda Mertens, Charlotte Lang, Mrs. E. W. Shenk, Mrs. Jeanette Boyd, Dorothea Taylor, Ethel Forsberg, Marjorie Jewett, Gertrude Fraley, Mrs. Mary Ablett Rocky, Maybelle Clouse, Mrs. Carolyn White Irwin, Mrs. Anna Wilson Currie, Ruth Lamberton, Jacob Young, John Snel, Robert J. White, Raymond Stewart, Walter Sprague, Herman Zierenberg and Frank Larsons. E. M.

The *Berliner Tageblatt* says that the Belgians have adopted "Die Wacht am Rhine" and are singing it in a dialect of their own.

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Marion Blair recently played a program unusually rich in beautiful compositions at the Virgil Piano Conservatory. Her opening numbers were two of Mrs. A. M. Virgil's new concert pieces, one of which appeared this spring. She has evidently caught the spirit in which Mrs. Virgil composed them, and the works made a very favorable impression. Her grasp of technique was manifest in the Fourth Rhapsodie of Liszt. She inserted technical illustrations at this point in the program. Many among the audience were skeptical as to her being able to do the exercises as accurately on the piano as she had done them on the "Tek." She therefore stepped over to the piano and repeated the entire set flawlessly. Of the Chopin numbers she was at her best in the "Revolutionary Etude" and "Funeral March." She closed brilliantly with a spirited rendering of Rubinstein's Staccato Etude. Mrs. A. M. Virgil is conducting a short summer session at the Mt. St. Joseph Academy, Cincinnati, Ohio.

Vivian Holt, a pupil of Lazar S. Samoiloff, has been making a number of appearances, among them being those at the Hotels Lindemann, Shelbourne and Eisenberg, and at Forest Hills, L. I., where she sang for the Audubon Society at the dedication of the new fountain, and was compelled to respond to several encores. At the Hotel Lindemann Miss Holt sang with Johannes Sembach, the Wagnerian tenor of the Metropolitan Opera Company, who favored the audience with "Walther's Prize Song" from "Die Meistersinger." At the Hotel Shelbourne there appeared also a young violinist, William Kroll, who aroused enthusiasm with his notable playing. Mrs. Greenburg, an excellent contralto, and Maestro Samoiloff, baritone, also delighted the audience. Miss Holt obtained her operatic and vocal training at the Samoiloff Bel Canto Studios.

N. Valentine Peavey, the pianist and teacher, closed his regular session on June 30 with a musicale of his pupils at the Twenty-second A. D. Republican Club of Brooklyn. As on previous occasions, all the performers made a splendid showing, including Ruth and Edythe Hanlon, William Watjen, William Henderson, Daniel Ehrlich, Alice Keim, Katherine Fitzgerald, Lulu Schillenger, Josephine Schuler, Louise Muenz, Marie Kretschmann, Anna Vogel, Virginia Nelson, Anna Croke, Loretta Schild, Edna Habehurst, Walter Rubien, John H. Waldron, Adele Tompkins, Helen Sherman, Rita Schmidt, Helen Wing, Elliott Williams and Edgar Stoekel.

Anna E. Ziegler, director of the Ziegler Institute of Normal Singing, New York, has announced that for the first time in many years the school is to remain open during the summer, instead of being transferred to Brookfield Center, Conn. This is done for the benefit of teachers who can find time to study only during the summer months and have to remain in New York.

Florence E. H. Marvin, the vocal teacher, has closed her Brooklyn studios for the summer and has gone to Litch-

field, Conn., where she will remain until September. While there she will rest and also do a limited amount of teaching.

Oscar Saenger has discontinued his work for the summer and will spend his vacation on his farm in Connecticut, resuming teaching on October 1. Matters connected with his studio are being attended to by his secretary, Miss L. Lilly, 6 East Eighty-first Street, New York.

Gustav L. Becker, the piano teacher, is active with his summer classes. These he will continue to conduct until well into August. Most of these students come a long distance to work under Mr. Becker. Many, too, are wearied after concluding their own teaching seasons. These pupils require a different method of teaching from that usually employed with the regular winter students. Simplification, specialization and condensation are factors in this concentrated course.

CHAUTAUQUA MUSIC NOW IN FULL SWING

Visiting Soloists and Resident Musicians Offer Many Programs

CHAUTAUQUA, N. Y., July 12.—The first of a series of recitals by Sol Marcossion, head of the violin department of the Chautauqua Summer Music School, was presented in Higgins Hall Tuesday afternoon, July 6. A good-sized audience was present and thoroughly enjoyed the excellent interpretative recital from the old masters of the seventeenth and eighteenth centuries. Mr. Marcossion had a capable accompanist in the person of Lucretia Biery Jones of Cleveland, Ohio.

A concert that brought out one of the largest afternoon audiences this season was the program of Wednesday afternoon, July 7, in the Amphitheater. Harvey B. Gaul, visiting organist, opened and closed the program with excellently played solos upon the Massey Memorial organ. His numbers were Finale from the "Symphony Pathétique," Tchaikowsky, and "Song of Joy," Stebbins. The Chautauqua Ladies' Choir again gave good account of itself in "Darkey Lullaby" (Humoresque), Dvorak, and Sullivan's "Lost Chord," under the direction of Alfred Hallam.

Excellent impressions were made by the soloists, Ruth Cunningham, contralto; C. Judson House, tenor; Marie Miller, harpist; Alfreda L. Beatty, soprano, and Charles Bowes, basso.

The first popular concert of the season of 1915 was presented at the Amphitheater on Monday evening, July 5, under the direction of Alfred Hallam. There was a large and appreciative audience. The Ladies' Chorus did excellent work under Director Hallam in numbers by Coenen, Foster, Schubert and Molloy.

Charles Bowes, basso, sang "Viel Töne Wahrt," Rachmaninoff, and "The March of the Mountains," Schuyler, with excel-

lent diction and tone production. Alfreda Beatty, soprano, sang in an artistic fashion and with tonal purity. "The Year's at the Spring," Beach; "The Star," Rogers, and "The Nightingale Has a Lyre of Gold," Whelpley. "The Cry of Rachel," Salter, was sung with dramatic power and intensity by Ruth Cunningham. C. Judson House sang most stirringly "Inter Nos," MacFayden, and "The Bird of the Wilderness," Horsemann, and was recalled to the stage twice after his group. Frederick Shattuck's accompaniments were extremely artistic.

Harvey B. Gaul, organist of Calvary Church, Pittsburgh, Pa., was heard in the first of a series of organ recitals at the Amphitheater Tuesday afternoon, July 6. Mr. Gaul proved that he has an excellent command of the organ. His registration is fine and his interpretation was most delightful. "April," Scherzo, and "Ysaaya Polyana," two new compositions of his own, showed his ability as an organ composer. They were pleasing and musicianly.

On Thursday afternoon, July 8, Mr. Gaul was heard in his second and last recital here this season. Just before his recital Mr. Gaul received a wire that his father was not expected to live and his recital is therefore recorded as a bit of masterful work, for he certainly must have been under a tremendous strain. With Mrs. Gaul he went to New York after the recital.

A program of popular interest was presented at the Amphitheater on Friday evening by the Chautauqua Ladies' Chorus, the able soloists for July, Sol Marcossion, violinist; Marie Miller, harpist, and H. B. Vincent, organist. The program was varied and interesting. Sol Marcossion made his first Amphitheater appearance at this concert and was recalled several times at the conclusion of his number. H. B. Vincent, resident organist, opened the program with a stirring performance of the "Tannhäuser" March. The Ladies' Chorus sang with credit to its director, Mr. Hallam.

At the Sunday organ interlude, July 11, Henry B. Vincent, resident organist, presented an interesting program before a good-sized audience.

At the hall in the grove on Tuesday morning, July 6, Alfred Hallam, director of the Chautauqua Summer Music School, addressed a good-sized company of interested persons on the subject, "The School House as the Community Music Center." L. B. D.

BESEKIRSKY PLAYS IMPROMPTU RECITAL IN CANADIAN TOWN



Wassily Besekirsky, Violinist, at Point au Pic, Canada

Wassily Besekirsky, the Russian violinist, is spending the summer at the little Canadian town of Point au Pic on Murray Bay. He has taken a log house in the most picturesque part of the town and here every opportunity is offered for study and practice on his repertoire for the coming concert season.

One day recently Mr. Besekirsky gave an impromptu recital for some of the inhabitants of Point au Pic. A number of them called upon him to pay their respects and brought along a violin, which was used by several of the visitors. At the close of the evening Mr. Besekirsky was asked to play and he did so. The country people stood in open-mouthed wonder at the playing of the artist.

MAY PETERSON

SOPRANO

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THE AMERICAN GIRL WHO TOOK PARIS BY STORM

CRITICISMS:

The dedication of the Municipal Organ, Springfield, Mass., June 25th.

Miss Peterson, a young American singer, went to Italy to prepare for an operatic career which she has been following with success in Paris. She is a singer of many fine qualities with considerable finish and a clear full soprano voice of large range and lyric character. For encore the singer sang "The Lass with a Delicate Air," by Dr. Arne, and a charming bit of singing it was.

She was given an extremely cordial reception, and it is to be hoped that there will be other opportunities to hear a singer of such unusual promise. —Springfield Republican, June 26, 1915.

In the selection of Miss Peterson, the young Wisconsin woman with an enviable musical reputation, the committee made no mistake, and her voice, remarkable for its purity and charm, and used with captivating simplicity, won emphatic approval from the start. —Springfield Union, June 26, 1915.

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MUSIC IS EVERYWHERE IN LONDON

But Nearly All of It Is Poor in Quality—Promenade Concerts an Exception, but They Were Not So Well Attended as They Should Have Been—A Warning against Operatic Experiments in the British Capital

London, Eng., June 23, 1915.

IF, as claimed by Robert Louis Stevenson (or was it his equally talented if more critical brother, R. A. M.?) music is one of the Arts of Pleasing it has fallen very low from the original high estate. Yet, as one takes a walk abroad, it is significant to notice how closely music has become enmeshed with mere fleeting pleasure and excitement. It is, indeed, as Mr. Beecham would have us believe, in danger of becoming a public nuisance, just at a time when it is also being loudly called upon for enheartening a sternly awakening nation. On the one hand, the reiterated demand for military music both at home and at the front has been partially listened to, and a large number of gentlemen in uniform tattle sweet nothings as they march along; and, on the other hand, you cannot set foot in restaurant or even the dear deserted botanical gardens, where they give you very cheap music under Mackenzie Rogers and very expensive tea under the trees, without being assailed with the most expensive form of noise. It induces a state of mind which paralyzes it for anything less commonplace than abuse. That way madness lies—or speaks the truth perhaps. It also recalls to me the words of wisdom, bitter and biting, which fell from the lips of our one and only peerless conductor, Thomas Beecham, a few short months ago. I am beginning to want to class all these dabblers in the art of pleasing among the offenders who might well be underground. You cannot possibly "bite over it," as Sam Weller's piaman said to a disappointed lover of dangerous dainties. Music is everywhere and nearly all of it is very bad.

Yet, where it is good, it sticks. The Promenade Concerts at the huge coruscated cucumber frame at Kensington came to an end last Saturday, having maintained their month's admirable performances of splendid non-Teutonic music exactly to program. And they have been only partially successful artistically but not quite financially. Not a serious deficit, nothing that really matters, I am told, in most cheering, airy, Mantalini manner, to the generous St. Helen's magnate, but enough to force one or two reflections. It is curious that a musical scheme of exactly the same scope and dimensions when presented at the Royal Albert Hall in the height of the London season fails to attract anything like the same number of patrons as assemble autumn after autumn and crowd the Queen's Hall to such an extent that elderly gentlemen from the provinces who lead a blameless life at home find themselves squeezing close up to every pretty girl there is in the audience. They are so close together that they mistake the large cautionary sign which requests them to "Refrain from Striking Match" for an announcement of an extra number by an alarming Futurist. Yet it is so!

The True Explanation

Not that I do not know the real cause (the Royal Albert Hall is ten minutes' walk from any tube station and no one in London walks nowadays), but I have no remedy ready, except the truly heroic one of burning down the cucumber frame and building something less cheering and horrible to look at elsewhere. True, the audiences improved as the season drew to a close, but then any theatrical manager would tell you that they always do, and this is really only the poor man's honey of false encouragement.

We flatter ourselves that London is such a huge place that it takes days to navigate even its principal arteries. This produces a very noticeable effect upon the gray matter (I refuse to call it a brain, in most instances) immediately under the top of a Londoner's scalp. He will go for a thing only where he has been in the habit of getting it. I don't believe that you, on your side, can understand it, but if there is one thing which a true-born Englishman (the "Celtic fringe" is purposely excluded) can't abide it is something new. There are some exceptions, like the horrible black-cloth clothes they revel in at funerals, the front lapels of which they spoil with crocodile tears, but they go to the Queen's Hall for music and smoking,

just as they find it very difficult to go for opera anywhere else than Covent Garden. Your builder of the unfortunate house in Aldwych, now finally closed, got to know that only too well. So, the Royal Albert Hall, being where it is, the month's delightful season of Promenade Concerts has ended with a balance on the wrong side.

Reflections on the Operatic Fiasco

And so it has been with Mr. Rosing's ephemeral opera season. Not that this is the only opera season in London that has failed to attract. My sides ache with laughter to this day when I recall Signor Lago's production of "The Flying Dutchman" at the Shaftesbury—the same season, however, which first gave us "Cavalleria Rusticana," if that's anything to boast about—and the same explanation applies to every season that has been given. It is my mere native generosity that makes me write this in case there may be any among you just now who may be contemplating the operatic conquest of London. The public here with a knowledge of opera is not sufficiently large to support undertakings that make it their business to exploit this art form. And if this was the case before the war, before the unwashed ice-cream sellers of Saffron Hill and the teeth-gleaming, sleek-footed waiters of Soho, who make up the bulk of the gallery patrons, had returned (unlamented) to the lands of their birth, what will it be now? And as things are at present, says a pessimistic writer in the *Morning Post*, it will

never be. The historic recipe for cooking a hare—first catch it—holds good in opera. There is no operative hare to be caught. Opera has never been put before the vast public of moderate means. The man in the street, the music-lover of restricted income, has never had opera put before him at a price he can pay with such ease as to enable him to go often and make himself thoroughly familiar with the form in all its phases.

And if he does venture to spend a dollar with the gods, he is immediately set upon a bench without any back to it and tortured for four or five hours. At least, that is what Covent Garden did to him during the last "Ring" season. Opera has been a luxury. Small blame, then, to those who speak about hearing a certain singer in such and such a work, instead of speaking of hearing such and such a work with a certain singer in it. It implies a misconception of opera brought about by the particular conditions under which it has been given, and I am not going to blame the audience.

The causes which have gone to make Mr. Ray's opera season what some musicians might term an "interrupted cadence" are, I think, not necessarily permanent. With the thought of the life and death struggle we are engaged in—and it is nothing less—ever present to us, there is not any very great desire to amuse oneself in the customary way. Recreation, wherever derivable, is found at home and public amusements suffer. It is true that the decline of patronage and the consequent closing of places of

amusement involve considerable hardship on those who provide the entertainment; but, on the other hand, there is a demand for workers upon necessities for carrying on the war, a demand that fortunately can be supplied by unskilled labor such as the musical and dramatic profession can provide—thank goodness.

Abandoned Organ Recital Series

It is, nevertheless, a time of extremes and I totally fail to understand how the vicar and church wardens of the church of St. Margaret, which lies serene and safe beneath the shadow of Westminster Abbey, have come to abandon the historic series of Saturday afternoon organ recitals which can show an unbroken record of eighteen years. It was here that that best of British improvisers, Edward Lemare, whom you know well, drew his big audiences and here also Reginald Goss-Custard (grandson of "the only Goss") has held his weekly recitals to packed and intensely interested organ lovers. On these occasions it has been no uncommon thing to have an audience of from a thousand to twelve hundred listeners. Now these recitals are to cease "and nobody knows the reason why," says Mr. Goss-Custard in a letter to me; and he significantly adds, "Their discontinuance may mean my emigration to America." Thus in this, as in some other things, you are getting on better over the war than we are. Not that I grudge your fine nation (doodie polite of me, isn't it!) anything in reason, but I shall begrudge you Goss-Custard!

Mrs. Ethel Grow, who, I understand, comes from your land of promise and performance, gave a highly successful vocal recital at Bechstein Hall here last week. She is charming and has a rich and powerful voice. At least that is our opinion at the first time of asking. I could have wished that she had included some representative songs by American composers in her scheme.

WALLACE L. CROWDY.

BERLIN THEATER ALLOWS ITALIAN MUSICIANS TO CONTINUE PLAYING

Action Taken as Tribute to Brotherhood in Art—Summer Season of Popular Opera Abandoned in Berlin as Result of Italy's Declaration of War—Interview Ascribed to Geraldine Farrar Arouses Indignation

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W. 30, June 11, 1915.

HEAVEN be praised that the war has not entirely obliterated all feeling of brotherhood among artists! The participation of Italy in the European conflict has proved a calamity for Italian musicians resident in Berlin, many of whom have been active in theatrical and concert orchestras here for years. Two weeks ago these Italian musicians held a meeting at which the hope was expressed unanimously that they might be interned in a concentration camp by the German Government and thus be prevented from being compelled to fight against Germany. But this decidedly unusual hope was not to be realized, as the German Government refused to intern the Italian refugees.

At this juncture, the musicians of one of the theaters of Berlin voted unanimously that all their hostile (i.e., Italian) confrères, who had been residents of Berlin for several years, should be permitted to continue their activity in the orchestra, providing they contributed ten per cent. of their income to charity, the nature of which was to be left to their own decision. To this magnanimous offer the Italian musicians responded with the same generosity, volunteering to raise this charity contribution to fifteen per cent.

Summer Opera Season Abandoned

Unfortunately, the previously announced summer season of popular opera, which was to have had its run in the new Theater am Bülowplatz, is not to be realized after all. The Italian declaration of war has occasioned an increased call to arms, which, again, has markedly depleted the ranks of the stagehands. Furthermore, the financial backers of the undertaking have withdrawn their capital.

Several daily and musical papers of Germany seem to have been uncommonly irritated by the report in *MUSICAL AMERICA* that Busoni and Godowsky attended the French charity performance at the Metropolitan Opera House in the

same box with the aged Germanophile, Maitre Saint-Saëns.

The map of Europe will undoubtedly be changed after this war and probably the landmarks of the art world also. A beginning already has been made. The Jacques Dalcroze Institute, hitherto identified with Hellerau, near Dresden, has been reincorporated as a stock company in Geneva, Switzerland.

On Wednesday last the celebrated Berlin piano pedagogue, Prof. Mayer-Mahr, gave his twenty-seventh public pupils' recital in Klindworth-Scharwenka Hall. Among the five accomplished artists, the young American pianist, Marguerite Mahn, distinguished herself with her able performance of Chopin's Prelude in C Sharp Minor and Schumann's "Toccata."

Anna May Spoor of Tennessee has won her second scholarship prize at the Stern Conservatory of Music.

Angry at Miss Farrar

According to the *Allgemeine Musikzeitung*, Geraldine Farrar has been doing a little talking about herself in an interview with a Boston *Herald* correspondent, who may or may not have been giving reign to a capacious imagination. At any rate, the *Herald* article has aroused the ire of Hugo Rasch, especially with reference to certain statements supposed to have been made, such as "that eight majors, twenty-three captains and seventeen lieutenants proposed to Miss Farrar during a period of two years;" also that when Miss Farrar was invited to the Royal Castle the Crown Prince paid her such attention that the Empress "signaled to him not to neglect the other guests," and that Miss Farrar merely looked upon the Crown Prince as upon a "great, big boy who stammered and blushed when he spoke to her." Mr. Rasch's indignation in the matter is expressed through the *Allgemeine Musikzeitung* with considerable emphasis.

O. P. JACOB.

Music for Patients After Operations

"Will you prefer the 'Barcarole' or something from 'Johnnie Jones' as you come out?" will be the question put to patients who expect to go through an

operation hereafter at St. Joseph's Hospital, Aurora, Ill., according to a dispatch of July 7 to the *New York Evening World*. Dr. W. P. Herman of St. Joseph's told of many instances in which music from a phonograph had given patients "the right start" toward recuperation as they came out from under an anesthetic. "Patients are usually depressed just before and especially just after an operation," said Dr. Herman. "I have found that music of the right kind, played as they return to consciousness, stimulates the brain and produces wonderful results."

The Orchestra as Civic Advertiser

The City of Boston has attained its high rank among American cities very largely by the intelligent practice of advertising itself. And its greatest single advertisement is its Symphony Orchestra, says the *St. Louis Republic*. It may be asserted pretty safely that the people of San Francisco, and tens of thousands of people who visited the Exposition will have a new conception of Boston's greatness for the remainder of their lives.

And nothing is more likely than that when the people of the Pacific Coast see an article that has been put on the market in Boston they will reflect readily—"Boston? Oh, yes! That's where that big band came from." And Boston will seem to them a city of the very highest achievements.

Wagner and the English

The announcement that there will be no performances of Wagner's operas at the Bayreuth Theater this summer is a reminder, says the *Westminster Gazette*, that very early in its career that famous shrine of Wagnerian opera was helped over a serious financial crisis by the generosity of English music lovers. In August, 1876, "Der Ring des Nibelungen" was produced in the newly completed theater at Bayreuth, and the result of the three cycles was an adverse balance of nearly £8,000. With the view of relieving Wagner of the big burden of debt, a series of Wagner festivals was arranged, the most ambitious of which was held at the Albert Hall, London, in May, 1877, and this latter enabled the promoters to place at Wagner's disposal nearly £1,000 toward reducing the debt on the Bayreuth Theater.

Finds It Most Interesting

To the Editor of *MUSICAL AMERICA*:
Inclosed find \$2 for another year's subscription to a paper which I find most interesting.
GEORGE M. COLLINS.
Keyport, N. J., July 6, 1915.

YOLANDA MÉRÖ IN VISIT AT FORMER REMINGTON ESTATE



Yolanda MÉRÖ, at Summer Home of Isabel Hauser, Ridgefield

Mme. Yolanda MÉRÖ, the Hungarian pianist, who will again tour America next season, has been spending some time at the beautiful summer home of her friend and fellow artist, Isabel Hauser, at Ridgefield, Conn. The estate was formerly the property of Frederick Remington, the artist, and it is one of the show places in this part of the country.

A visit of two weeks in the Berkshire hills, near Great Barrington, and an indefinite sojourn at Narragansett Pier are included in Mme. MÉRÖ's plans for the summer. The above snapshot was taken recently at Ridgefield.

Providence Basso Pleases Fall River Audience

FALL RIVER, MASS., July 1.—Lionel P. Storr, basso, of Providence, assisted by Guy Maier, pianist, gave a song recital in the Hotel Mellen Wednesday evening. Mr. Storr, who is a pupil of Theodore Schroeder, of Boston, has a pleasing voice which he uses with skill. Parkyn's "Le Portrait" was sung with a charm that delighted the audience, and Mr. Storr's additional numbers were given with much feeling and expression. Mr. Maier played numbers by Scarlatti, Grieg, Leschetizky and Debussy with excellent tone and technique. Catherine McLeod-Storr was the accompanist.

G. F. H.

Composer Galloway Sings His Setting of Psalm in Amherst Church

AMHERST, MASS., July 5.—Tod B. Galloway, the composer, of New York, sang a solo at the First Church yesterday. The words were taken from the Twenty-third Psalm and the music was his own composition, dedicated to his friend, William Allison Hunt. Mr. Galloway has been attending the reunion of his class of '85, and was the guest of Mrs. D. D. Hunt on Northampton Road.

A Comedy of Genders

[From the Katonah (N. Y.) Record.]

At last we have qualified for membership in the I-knew-him-when Club. The *Literary Digest* hands us our credentials in its issue of June 12, wherein it re-

prints extracts from an article by Avery Strakosch, originally published in *MUSICAL AMERICA*. After quoting the article at considerable length the *Literary Digest* continues: "Mr. Strakosch draws upon the recollections of Dr. Holbrook Curtis, who," etc., etc. And just to think that we knew Mr. Strakosch when she was a simple village maid named Hazel.

OWNS VIOLIN OF OLE BULL

Florence Hardeman Now Possessor of Famous Amati

Florence Hardeman, the gifted young American violinist, who will make her first tour of this country this season under the management of Foster and David, has recently been made the possessor of a rare Amati violin. It is the Amati which was owned by Ole Bull, the famous Norwegian violinist, and is three hundred years old.

The violin has been the property of John J. Watson, of Gloucester, Mass., since 1868. He has been offered as high as \$10,000 for it, but has always in the past refused to part with it, as he was particularly attached to it, Ole Bull having been an intimate friend of his. Accompanying the violin is a letter of Ole Bull, dated August 10, 1868. It reads: "I entreat you to be careful of this rare specimen of Antonius and Hieronymus Amati. I now hand it over to your responsibility, knowing that you can safely



Florence Hardeman, the Gifted Violinist

trust your musical sentiments to that medium and to the genius of the brothers Amati; their embodied spirits will hold you up in sorrow and temper you in joy and bring blessed ideas and good tidings to all your friends and hearers."

Harry Rowe Shelley, organist, and John Barnes Wells, tenor, were the artists at a musicale given on July 9 at the home of Mrs. Howard S. Borden at Rumson, N. J.

Fritzi Scheff, the light opera prima donna, was granted a discharge from bankruptcy last week by Judge Learned Hand in the United States District Court in New York.

MRS. BAKER IN OPENING OF MASSACHUSETTS HOTEL SERIES



Martha Atwood-Baker and Other Pupils of Arthur Wilson, the Boston Teacher, in the Novel Environment of His Quasi-Marine Summer Studio at East Gloucester, Mass.

EAST GLOUCESTER, MASS., July 4.—Opening the summer season here at the Rockaway, Martha Atwood-Baker, soprano, assisted by Frederick Huddy, baritone, both singers from Boston, gave a recital this evening with pronounced success.

Mrs. Baker, who is spending the summer on the North Shore this season, convenient to her choir engagement at the First Church in Nahant, sang with increasing evidences of the quality of tone, the widening range, the interpretative musicianship, which combined with a charm of manner give her singing distinction. Her song groups attractively arranged were delivered with real art. Mr. Huddy, a baritone of fine natural gifts, and a resonant voice, was warmly received. The program included two duets in which both artists were heard effectively.

A feature of the program was found in two new songs by the gifted Boston composer, Bainbridge Crist, "Yesterday" and "April Rain." Well contrasted in mood, they were extremely effective as sung by Mrs. Baker.

Mrs. Baker and Mr. Huddy are members of the group of singers and teachers studying during July and August at the summer studio of Arthur Wilson of Boston. The studio or "workshop" is a cabin floated off an old wrecked schooner to a projecting ledge of rocks out from the Rockaway Hotel, a spot insuring coolness and beauty. In view of the patriotic character of the day, eight of the group of artist pupils closed the program with a special arrangement of "The Star Spangled Banner," under Mr. Wilson's direction. This is the first of a series of summer concerts at the Rockaway by singers from the same studio.

In the above snapshot some of the Wilson summer students are seen on the porch of the "workshop," Mrs. Atwood-Baker standing second from the door. The others, reading from left to right standing, are: Messrs. Huddy and Aldrich, baritones; Helen Goodrich, contralto and teacher of Boston; Bessie Talbot Salmon, soprano and teacher of Boston; Floyd M. Baxter, tenor; Mrs. Wilson; and in the sitting group, Mr. Wilson and Messrs. Griffith and Reddin. W. H. L.

Annual Concert of Dubuque Choruses

DUBUQUE, IOWA, July 6.—The second annual concert of the Dubuque Sängerbund and Ladies' Chorus was given at the Union Park Theater on Sunday evening,

June 27, with Franz Otto, director; Mrs. E. M. Healy, accompanist, and these soloists: Georgia Whippo, soprano; Clara Sass, mezzo-soprano; John Ellwanger, tenor, and Joseph Michel, bass.

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Mrs. Frank Read recently gave a delightful organ recital at the Baptist Church, Ft. Smith, Ark.

Miss Butterfield presented her pupil, Margaret Flynn, in a pianoforte recital on Wednesday evening, June 30, at Easthampton, Mass.

William Beard, baritone, has opened his own studio at 421 Fine Arts Building, Chicago, where he will teach throughout the summer.

A piano recital by pupils of Everett B. Beal, assisted by Minot A. Beal, violinist, and Marion Woodward, cellist, was given in Rockland, Mass., on June 29.

Claire Harsher, musical director of the Montana State deaf and dumb institution, was married recently to John Parke Eustis Usher of Butte, Mont.

Arthur F. Platz, tenor, has severed his connection with the Lyceum Arts Conservatory, Chicago, and has opened a studio at 628 Fine Arts Building.

Harrison Potter, of the faculty of the Fox-Buonamici School of Pianoforte Playing in Boston, is spending his summer vacation in North Adams, Mass.

John Carrington, vocal instructor in the Trinity School of Church Music, New York, will return to San Francisco, his former home, and locate there once more.

Professor and Mrs. Isidor Troostwyk, of New Haven, Conn., announce the engagement of their daughter, Hendrika Troostwyk, to S. Benjamin Obadiah, of New York.

Jose Conrado Tovar, Mexican pianist, announced his third New York recital for Tuxedo Hall on July 16, assisted by the Mexican poet, Pedro Requena Legarreta.

Edna Welling closed her series of seven spring pupils' recitals in Butte, Mont., with a concert at the Woman's Club, the students being assisted by Garnet Fisher, violinist.

Leila Sisty, who has been soloist at several Brooklyn churches, was married to William Hetherington, Jr., on July 6, at the Bushwick Avenue Central M. E. Church of Brooklyn.

The Saslavsky String Quartet will give a concert at St. Mary's School, Faribault, Minn., October 11, and before the students of Carleton College, Northfield, Minn., October 12.

Michele Grovacchini recently sang a program of songs and arias in Honolulu, Hawaii, at the home of Mr. and Mrs. C. Montague Cooke, Jr., Mrs. L. Tenny Peck was the accompanist.

Mr. and Mrs. Richard Powell, of Rendham, Pa., gave a farewell musicale at their home recently in honor of George Price, a Gwent glee singer, who has returned to his home in Wales.

Pupils of Harry M. Butler, of Mount Vernon, N. Y., were heard in a piano recital on June 25, assisted by Mrs. Allis Jordan Smith, soprano. There was a program of thirty-six numbers.

Sol Alberti, pianist, of Kansas City, Mo., and his wife, Fleeda Mae Newton-Alberti, contralto, have been spending part of their vacation in Chicago. They left for their home on July 10.

A course in "The Psychology of Music" is being offered this summer at the International College of Music and Expression, Chicago, by Dr. H. D. Kitson, of the University of Chicago.

Mrs. Thomas Carrick Burke presented Constance Piper, pianist, in recital in Portland, Ore., June 29. Miss Piper revealed remarkable progress accomplished since her recital of a year ago. Henry Weinbridge, tenor, assisted.

Dessa Weisburgh, of Albany, N. Y., a third year student at the New England Conservatory of Music, Boston, has won a scholarship for next year for vocal work. She is a mezzo-soprano.

Ernestine Wittig sang recently at a grand opera musicale given at Frostburg, Md. The remarkable sweetness of her voice was revealed in numbers from "Il Trovatore" and other selections.

Royal Dadmun, the baritone, is at present in his home in Williamstown, Mass., resting after an active season. Mr. Dadmun has sung as many as eight concerts a week during the past season.

To be wedded and paraded in a "jitterney" bus demonstration was the novel experience of Ernest Littlejohn, a Scranton musician, and Mary T. Watson, of Philadelphia, recently in the former city.

John T. Watkins, the choral conductor of Scranton, Pa., and Mrs. Watkins are on their way to California to attend the musical festival to be held at the Panama-Pacific Exposition the latter part of this month.

Pasquale Amato will give a recital on October 6 in the artist course of the Wednesday Afternoon Club, Bridgeport, Conn. Horatio Parker will give a lecture-recital during December on his opera, "Fairyland."

The pupils of Hattie E. Troup gave a pleasing recital recently in Scranton, Pa. They were assisted by Cora Motzenbocker, soprano; Messrs. Rymond and Davies, instrumentalists, and the Misses Jones and Schlentz.

Paul Allen Beymer, organist and choirmaster of Trinity Church, Houghton, Mich., was heard in an organ recital at the Calumet (Mich.) M. E. Church recently, assisted by Mrs. C. D. Thomas, soprano, and Herbert Rodda, basso.

The prudential committee of the incorporated school district, Brattleboro, Vt., has engaged Lucy A. Proctor of Brookline, Mass., as supervisor of music in the schools for the coming year. She will succeed Emma J. Gregg of Brattleboro, resigned.

Harold D. Phillips, organist and teacher at the Peabody Conservatory of Music, gave the second recital of the Summer School Course on July 11. Mr. Phillips chose for his presentation representative organ works of the French and German schools.

Edward Clark, baritone, has been engaged by the University Lecture Course Extension to give a series of lecture-recitals on "Great Song Writers and Their Songs" at Oak Park, Ill. This is the second season that Mr. Clark has had this engagement.

Charles H. Doersam, organist and musical director of the Second Presbyterian Church, Scranton, furnished an excellent program on July 11. Harold Briggs, organist of Elm Park Church, included in one of his recent programs a duet by Mrs. Evans and Mrs. Morrow.

The twenty-first annual closing exercises of Ferron's School of Music took place in Albany, N. Y., on June 29, a strong program of vocal and instrumental music being given. Professor Ferron is a native of Holland and has taught in Holland, Belgium, France and Germany.

For the last musicale of the season at the John Dickson Home, Washington, D. C., a delightful program was given by Margery Snyder, violinist, who played the "Liebeslied," by Kreisler; "Bygone Days," Friml, and "The Swan," Saint-Saëns. Dorothy Snyder was the accompanist.

Robert H. Moore, who has been organist of St. Paul's Episcopal Church, Albany, N. Y., for fourteen years, has accepted the position of organist and choirmaster of St. Joseph's Episcopal

Church, Detroit. Mr. Moore was also organist for two Masonic lodges in Albany.

Prof. George W. Binley, of Albany, N. Y., recently presented his younger pupils in a recital, the participants including Doris Wentworth, Margaret White, Marion Stahler, Gladys Weaver, Alice Winne, Louise W. Binley, Alice Plantz, Viola Gunzel, Ethel Binley and Russell Ranger.

Solomon Smulewitz, Hebrew poet and composer, appeared before a large audience in Worcester, Mass., July 11, assisted by his sons Aaron, alto, and Isador, soprano. The program was exclusively of Mr. Smulewitz's compositions. "The Day of Pardon" and "The Messiah Will Come" were especially praised.

Mrs. Delta Watson Spencer recently gave a musicale tea in honor of Kathleen Lawler, who has returned to Portland, Ore., after three years' absence. Miss Lawler will not return to New York until autumn, remaining in Portland for teaching and engagements. Thomas Dobson, singer and composer, was also a guest at Mrs. Spencer's tea.

Among recent Portland (Ore.) concerts were a piano recital by the pupils of Mr. and Mrs. Carl Denton; vocal recital by pupils of Leo Charles Sparks; a joint recital in which the violin pupils of Frank G. Eichenlaub and the piano pupils of Beatrice Hidden Eichenlaub were presented; and a recital by the pupils of Marie A. Soule.

A series of four concerts will be given at Columbia University on the evenings of July 15, 20, 22 and 27. These concerts are given under the auspices of the summer session of the university and take place on the campus. The New York Military Band under the direction of Edwin Franko Goldman will again present interesting and varied programs.

David Hochstein, the violinist, will teach eight pupils during the summer months at the D. K. G. Conservatory, Rochester, N. Y., and if sufficient interest is aroused in Rochester Mr. Hochstein will return next season and act as advisor to the faculty of the conservatory. The Music League of America is arranging Mr. Hochstein's tour for the coming season.

Many Portland (Ore.) teachers have closed their studios for the summer. Mrs. Edward Alden Beals has gone to Spokane, Wash., and will return about September 15; Mrs. Imogen Harding Brodie is motoring in California; Mrs. Rose Coursen Reed is spending her vacation at Gearhart, Ore., and Robert Boise Carson expects to spend the summer in the East.

The Somerville (Mass.) Institute of Music, under the directorship of H. D. Strother, gave a violin recital in Bacon Hall, Somerville, June 18, in which 150 violin pupils took part. This is a new school and judging from results attained by the pupils it bids fair to attain greater things. Mr. Strother expects soon to add a vocal and piano department to the institute.

The Northampton (Mass.) Institute of Music Pedagogy has increased its registration to 130, and has the largest attendance in its history. The faculty of the school has been increased by two, and comprises R. L. Baldwin of Hartford, G. O. Bowen of Yonkers, N. Y., Jennie E. Langdon of Hartford, Ellen L. Toomey of Springfield and James D. Price of Hartford.

A pleasing recital by the advanced pupils of Mrs. L. E. Dionne was given recently at Ware, Mass. The following pupils took part: Mrs. Yvonne Provost Beauregard, Helen Anderson, Dorothy Dunham, Ruth Harrington, Margaret Barrett and Houghton Conkey. In addition to the piano numbers there were solos by Beatrice E. Linker and Bertha Hebert of West Warren.

On June 29 Winifred Eggleston, vocal teacher, and Henry Bethuel Vincent, piano teacher of the Vincent Studio, Erie, Pa., presented eleven of their advanced students in a meritorious program. The participants were Harriet Dickinson Davis, William Brown; the Misses Heidt, Magill, Ford Liebel, Nina Davis Beier, Loretta Flanigan, Ludwig Meyer, Mary Quinn and Katrina Blass.

Luigi Gulli, the Italian pianist, began a series of morning musicales at Lake Forest, Ill., recently at the home of

Mrs. Wallace deWolf. His second musicale was scheduled to take place on July 14, at Mrs. Slason Thompson's home; the third on July 21, at Mrs. George McLaughlin's, and the last, on July 28, at Mrs. Edward Carry's. The programs represent the old and modern Italian composers.

Mabelle J. Graves presented her voice pupils at the chapter house of the Woman's League, Glens Falls, N. Y., on June 24. The participants were Charles Sheldon, Sidney Cromie, Florence Gisham, Robert Jones, Alice Jones, Ella Webster, Jean Marcus, Helene Bazinet, Beatrice Post, Elsie Engiver, Margaret Winters, Eva Beaudet-Dolan and Lillian Crandall-Stetson. Mrs. S. J. Hewitt was the accompanist.

Felice Lyne, the young coloratura soprano, who is under the management of the Booking and Promoting Corporation, will cover a wide expanse of the country next season on her tour. Many of the engagements will be return engagements. Two of these will be in Salt Lake City and in Ogden. Miss Lyne will also have a Canadian tour and is booked for numerous concerts throughout the East and Middle West.

Mrs. Ralph C. Walker, a composer of Portland, Ore., gave a recital of her compositions on July 6, with song interpretations by Mrs. Elfrieda Heller Weinstein, soprano. The numbers included "Prelude, C Minor," "Without Thee," "A Reflection," "Roumanian Air," "Indian Suite ("Sunrise," "Indian Serenade," "Maiden's Death"), "Reverie de Bokhara," "Serenade Viennese," "You," "Sea Foam" and Recessional.

An ensemble recital was given by the pupils of Sanford Norris at her studio in Baltimore on June 21. Those taking part were Edwin Davis, Leonard Powell, Paul Davis, Harry Sheely, Edith Robinson, Michael Kries, Carl Bochau, Dorris Feather, Herbert Bangs, Samuel Rabinovitch, Royston Thompson, Mildred Windsor and Sanford Norris. Miss Norris chose an attractive program, the numbers being for various stringed combinations with piano.

The recital and concert given by the piano and voice pupils of Prof. C. Bernard Vandenberg, of Albany, N. Y., on June 29 and 30, were highly successful. The pupils were assisted by Georgiana Bruce, violinist, and Mrs. C. B. Vandenberg, soprano. Mary Ellis, in the primary course, won the silver medal for the best work of the year; Elsie Fuller, the silver medal in the intermediate department, and Eugene Dumas, the gold medal in the classic course.

The orchestra of the Technical High School, Washington, D. C., recently closed a successful season with "class night" at the First Congregational Church, the musical numbers being the "Lustspiel," by Kellar Bela; fantasia from "Il Trovatore," Verdi; overture, "Poet and Peasant," Suppe; selection, "The Lilac Domino," Cuvillier; "Aubade Printanière," Lacombe, and march, "Under the Banner of Victory," by Blon. Dore Wolfsteiner directs the orchestra, which was organized by Herman Rakeman, professor of violin. The organization is a credit to the school.

Ethel Cave Cole, the New York accompanist and singing teacher, has closed her studio after a busy winter and is resting in Vermont and Portland, Me., before taking up her work in Bar Harbor for the summer season. Mrs. Cole is to be there to accompany George Harris, Jr., at his recital on July 21; also for Florence Hinkle, Aug. 3, and will again be the official accompanist for the concerts at the Building of Arts. The Alurie Schroeder Trio, of which organization Ethel Cave Cole is the pianist, will also give its third annual series of concerts in private houses, which is a feature of the Bar Harbor season.

Concertmaster Chappius of the Butte (Mont.) Symphony presented his violin pupils in a recent recital. Two unusual talents were discovered in two young lads, Garnet Fisher and Harry Rosenberg. Katherine Giltinan Bowen presented her piano pupils, Carl Groom playing Weber's "Concertstück," with Mrs. Bowen at the second piano. Mrs. MacPherson introduced her piano pupils in two recitals with violin pupils of Mme. Egory forming a small string orchestra for accompaniments to Vida Matthews and Clara Huffman. A double quartet of women under Phyllis Wolfe added numbers to each program.

Some Compositions by Americans Which Are Worthy of Recognition

[The Editor of MUSICAL AMERICA frequently receives requests for the names of American compositions—vocal and instrumental—which are worthy of use both for teaching and public performance. Recognizing the widespread interest manifested throughout the country, during recent years, in the works of native composers and to serve as a guide to those who are sufficiently earnest in their desire to use such music, this department has been inaugurated. The list is changed each time it appears. The compositions are not necessarily new publications. Works by American-resident as well as American-born composers are included.]

Songs for High Voice

- H. T. BURLEIGH—
He Sent Me You } G. Ricordi.
Just You }
CHARLES WAKEFIELD CADMAN—
Call Me No More } White-Smith.
I Hear a Thrush At Eve }
LOLA CARRIER WORRELL—
An Autumn Bacchanal } White-Smith.
Song of the Chimes }

- F. MORRIS CLASS—
Virgin's Cradle Hymn } Schirmer.
Old Roses }
N. CLIFFORD PAGE—
The Regrets of Bokhara (Ditson).
W. J. MCCOY—
At the Garden Gate (Ditson).

Songs for Medium or Low Voice

- N. CLIFFORD PAGE—
And Knew the Little Flowers } Ditson
Bring Her Again, O Western Wind }
A Paper Fairy }
HOMER N. BARTLETT—
To-day and To-morrow (Schirmer).
MARY HELEN BROWN—
Song of the Cup (Schirmer).
ARTHUR NEVIN—
Auf wiederseh'n (Schirmer).
ARTHUR WHITING—
Rubaiyat Settings (Schirmer).

Compositions for the Piano

- EDWARD SHIPPEN BARNES—
Intermezzo } Schirmer.
Melody }
Finale }
Caprice }
The Grasshoppers }
CARL FALLBERG—
Sérénade Orientale, Op. 15, } Summy
No. 1 }
Autumn, Op. 17, No. 1 }
HENRY S. GERSTLE—
Humoresque } Breitkopf
Danse Orientale } and Härtel.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Garrison, Mabel.—Spring Lake, N. J., July 13.
Glenn, Wilfred.—Troy, Jan. 20; Lowell, Mass., Jan. 25.
Granville, Charles N.—Rockville, Md., July 17; Waynesboro, Pa., July 19; Shippensburg, Pa., July 20; Mechanicsburg, Pa., July 21; Gettysburg, Pa., July 22; Dallastown, Pa., July 23; Elizabethtown, Pa., July 24; Mahanoy City, Pa., July 26; Mount Carmel, Pa., July 27; Bloomsburg, Pa., July 28; Jersey Shore, Pa., July 29; Bellefonte, Pa., July 30; Picture Rocks, Pa., July 31; Dushmore, Pa., Aug. 2; Towanda, Pa., Aug. 3; Canton, Pa., Aug. 4; Wellsboro, Pa., Aug. 5; Westfield, Pa., Aug. 6; Galeton, Pa., Aug. 7; Port Allegany, Pa., Aug. 9; Wallsville, N. J., Aug. 10; Bath, N. Y., Aug. 11; Penn Yan, N. Y., Aug. 12; Athens, Pa., Aug. 13; Owego, N. Y., Aug. 14; Susquehanna, Pa., Aug. 16; Port Jervis, N. Y., Aug. 17; Honesdale, Pa., Aug. 18; Carbondale, Pa., Aug. 19; Montrose, Pa., Aug. 20.
Harrison, Charles.—November—tour Wichita Symphony Orchestra, Sedalia, Mo.; Hayes, Kan.; Arkadelphia, Ark.
Hartley, Laeta.—Manchester, Mass., Aug. 13; Boston (Boston Symphony Orchestra), Nov. 23; Fall River, Mass., Dec. 6; Boston (Boston Symphony Orchestra), Dec. 7.
Kaiser, Marie.—Omaha, Neb., July 18; Chautauqua in August; Kansas, Mo., November tour; Pittsburgh, Dec. 10; Fall River, Feb. 21.
Schutz, Christine.—Fremont, Ohio, Dec. 7.
Wakefield, Henriette.—Rochester, Nov. 16; New York (Oratorio Society), Dec. 28-30.
Wells, John Barnes.—Spring Lake, N. J., July 27.

Orchestras, Quartets, Choruses, Etc.

- Bostonia Sextette Club.—Corydon, Iowa, July 18; Essex, Iowa, July 19; Sidney, Iowa, July 20; Falls City, Iowa, July 21; Hiawatha, Kan., July 22; Frankfort, Kan., July 23; Greenleaf, Kan., July 24; Osborne, Kan., July 25; Stockton, Kan., July 26; Phillipsburg, Kan., July 27; Mankato, Kan., July 28; Lebanon, Kan., July 29; Red Cloud, Neb., July 30; Hastings, Neb., July 31; Holdrege, Aug.

- 1; Kearney, Aug. 2; David City, Aug. 3; Albion, Aug. 4; Nolligh, Aug. 5; Norfolk, Aug. 6; Randolph, Aug. 7; Lyons, Aug. 8; Tekamah, Aug. 9; Missouri Valley, Iowa, Aug. 10; Dunlap, Iowa, Aug. 11; Vließca, Iowa, Aug. 12; Creston, Iowa, Aug. 13; Bedford, Aug. 14.
Gamble Concert Party.—Boone, Iowa, July 18; Indianola, Iowa, July 20; Falls City, Neb., July 24; Phillipsburg, Kan., July 30; Holdrege, Neb., Aug. 2.

- Manhattan Ladies' Quartet.—January (Pacific Coast tour); February (tour Wichita Symphony Orchestra), Washington, Kan.; Hayes, Kan.

- Sousa and His Band.—Panama-Pacific Exposition, San Francisco, Cal. (nine weeks to July 23, inclusive); Portland, Ore., July 25 and 26; Tacoma, Wash., July 27 and 28; Seattle, Wash., July 29, 30 and 31; Spokane, Wash., Aug. 1 to 8; Minneapolis, Minn., Aug. 11; St. Paul, Minn., Aug. 12; Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.

- Tollefsen Trio.—Round Lake, N. Y., Aug. 6, 7.

FRANCIS MACMILLEN'S SEASON

Metropolitan Opera Concert and Other Important Dates for Violinist

Francis Macmillen, the American violinist, has been spending the preliminary weeks of his 1915 summer vacation in preparing for publication a number of compositions. They will be issued by his publisher early in the fall. Macmillen is leaving New York this week for his summer home in Ohio, his native State.

That this violinist is to take a prominent part in the musical activities of the coming season is evidenced by the number and character of the engagements which have been booked for him by the Booking and Promoting Corporation, under whose management he is to appear. The violinist's New York appearances will include engagements at the Metropolitan Opera House Sunday evening concerts; as soloist with the New York Philharmonic Orchestra at its symphony concert, the date for which is March 5, and a series of three recitals.

Other engagements include appearances as soloist with the New York Philharmonic Orchestra at its concerts in Northampton, Mass., and Rochester, N. Y.; soloist with the Detroit Symphony Orchestra and some forty recital engagements, including such cities as

Cleveland, Toledo, Dayton, Springfield and Columbus, Ohio; Philadelphia and Pittsburgh, Pa.; Syracuse, Buffalo and Albany, N. Y.; Chicago, Indianapolis, St. Louis, Kansas City, St. Paul, Minneapolis, Milwaukee and many other important centers.

ACTOR AS SAENGER PUPIL

Teacher Prepares Englishman for Works in Light Opera

"He came, he saw, he conquered," fittingly describes Edmund Goulding's visit to New York for the purpose of studying singing with Oscar Saenger. Although possessed of a big, resonant baritone voice of fine quality, Mr. Goulding had never sung on the English stage, where he is well known as an actor of marked ability. One of his recent engagements was in "My Lady's Dress," as co-star with Gladys Cooper, who is considered the most beautiful actress in England.

Mr. Saenger prepared Goulding for a hearing with the Messrs. Shubert, who immediately engaged him to sing leading light opera rôles in this country at a large salary and signed a year's contract beginning next September. Mr. Goulding is not only a clever actor but producer as well, and a writer of fiction and several plays which have been presented with much success. Shortly after war hostilities began he wrote a playlet, "God Save the King," which met with



Edmund Goulding, English Actor, Studying Singing with Oscar Saenger

instant favor. He has written the words and music of several popular songs. Mr. Goulding was among the first to engage in service at the beginning of the war, when he was wounded and obliged to rest in the hospital for several weeks. He returned to the front and again was wounded. After his recovery he received a leave of absence and came to seek success in this country. He is still a young man in his early twenties. He sails for England to settle matters there and will return soon to continue his studies with Mr. Saenger.

Augette Forêt Sings at Peace Meeting in San Francisco

SAN FRANCISCO, CAL., July 8.—Augette Forêt, the singer of folk songs, participated in the International Conference of Women Workers to Promote Permanent Peace, at the First Congregational Church, July 5. Mme. Forêt sang in French the Women's International Song.

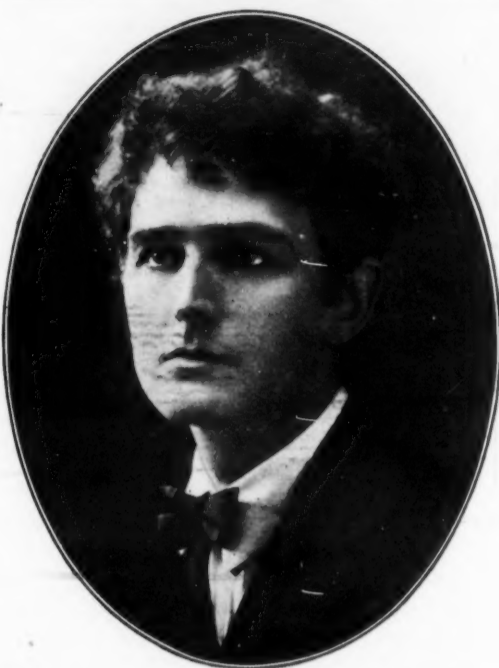
Maintains a Splendid Standard

To the Editor of MUSICAL AMERICA: I inclose draft for another year's subscription to your most valuable paper. You are to be highly complimented on the splendid standard you maintain. Especially interesting to me are the excellent reviews by Mr. Kramer.

Cordially,
WILLIAM LESTER.

Chicago, July 6, 1915.

CLASSIC DANCES BY PAUL SWAN AT NEW YORK UNIVERSITY



Paul Swan, Exponent of Classic Dancing

Paul Swan, the exponent of classic dancing, will be introduced to the educational world this summer at the New York University in appearances under the management of Charles Prescott Poore. Mr. Swan's first appearance at the university will be on Wednesday evening, July 21, when he will give an exhibition of Greek, Egyptian and Persian dances.

Among Mr. Swan's most auspicious appearances have been the following: At the Louis Tiffany costume ball; for Mrs. Arthur Curtis James at the opening of her Blue Gardens at Newport; at a fête of the MacDowell Club, New York; for Mrs. A. H. Scribner in an outdoor entertainment at her summer home in Mount Kisco; at Governor's Island in an entertainment given in honor of General and Mrs. Barry before their departure for the Philippines, and at a recent brilliant affair in conjunction with Mrs. Christian Hemmick, in Washington.

It is said that Victor Herbert and Henry Blossom are collaborating on a new musical piece to be produced next season at the Cort Theater, New York, with Eleanor Painter in the leading rôle. It will be called "Princess Pat."



Maria Cervantes

BERLIN, June 11.—News comes of the sudden death of the talented Spanish pianist, Maria Cervantes. The young artist, who was the wife of Señor de Quesedas, died in Madrid from an attack of rheumatism of the heart. She had been a pupil of Pugno. O. P. J.

Clarence Squires

Clarence Squires, manager of the art department at Tiffany's and for more than twenty-five years pianist at the McAuley Water Street Mission, New York, died July 7 at the Presbyterian Hospital of typhoid fever. Mr. Squires was born in this city forty-five years ago. Many of the down-and-out men who found their way into the mission owed their new start in life to the kindness and advice of Mr. Squires.

Marie A. Tragesser

Mrs. Marie A. Tragesser died on July 6 at her New York home, 328 West Eighty-seventh Street, in her fifty-sixth year. Before marriage she was Marie A. Williams of Buffalo and was widely known as an amateur opera singer. Besides her husband, she is survived by two daughters.

Mrs. Ruth Blumenberg

Mrs. Ruth Blumenberg, widow of Marc A. Blumenberg, formerly editor of *The Musical Courier* of New York, died on July 11 at Healdsburg, Cal. She was a singer and was known on the stage as Mme. Yebbi.



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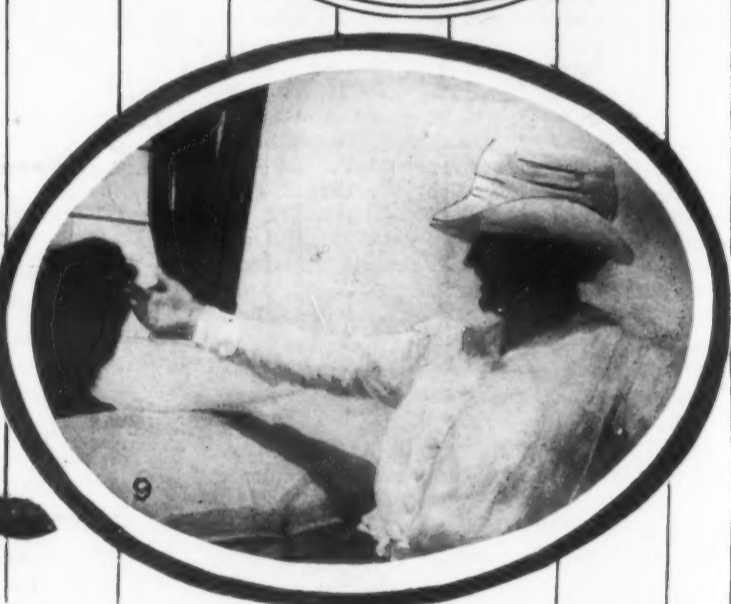
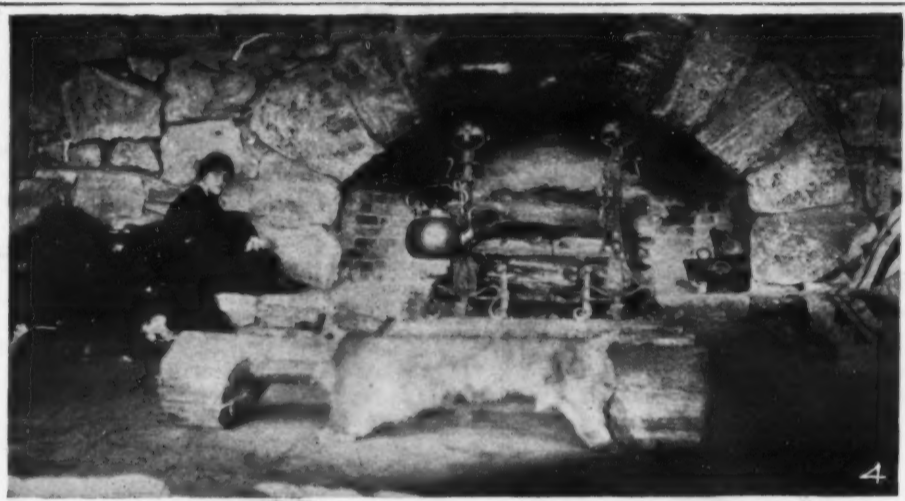
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AFTER-THE-SEASON WANDERINGS OF NOTED ARTISTS



Post-Season Pursuits of Prominent Musical Personages. No. 1, Gertrude Gilbert, Director of Music at the San Diego Exposition, with Carrie Jacobs Bond, the Composer, During the Celebration of "Bond Day" at the Exposition; No. 2, Marguerite Dunlap, the Popular Contralto, in the Grand Canyon of Arizona; No. 3, Dagmar Godowsky, Josef Hofmann, Leopold Godowsky and "Baby" Godowsky, on the Lake at Avon, N. J.; No. 4, Mildred Dilling, the Young Harpist, in Picturesque Environment of an Inn at the Edge of the Grand Canyon; No. 5, Cecil Fanning, the Baritone, Delivering His Poem, "Impressions of California," at Mt. Rubidoux, Riverside, Cal.; No. 6, Violinist and 'Cellist, Alexander Bloch and Willem Durieux, as Croquet Experts at Millbrook, N. Y.; No. 7, Mme. Elizabeth van Endert, a Favorite German Soprano, in Her Garden at Charlottenburg, Berlin; No. 8, Artist and Manager, Frances Ingram, Chicago Opera Contralto, and James E. Devoe of Detroit; No. 9, Olive Fremstad with a Canine Companion on Shipboard "en route" for Maine

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